



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

TX 425.2 .R323o
Reed, Alonzo,
One-book course in English : in which th

Stanford University Libraries

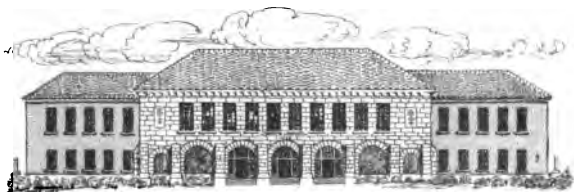


3 6105 04919 2193

ONE-BOOK COURSE
IN
ENGLISH

REED & KELLOGG





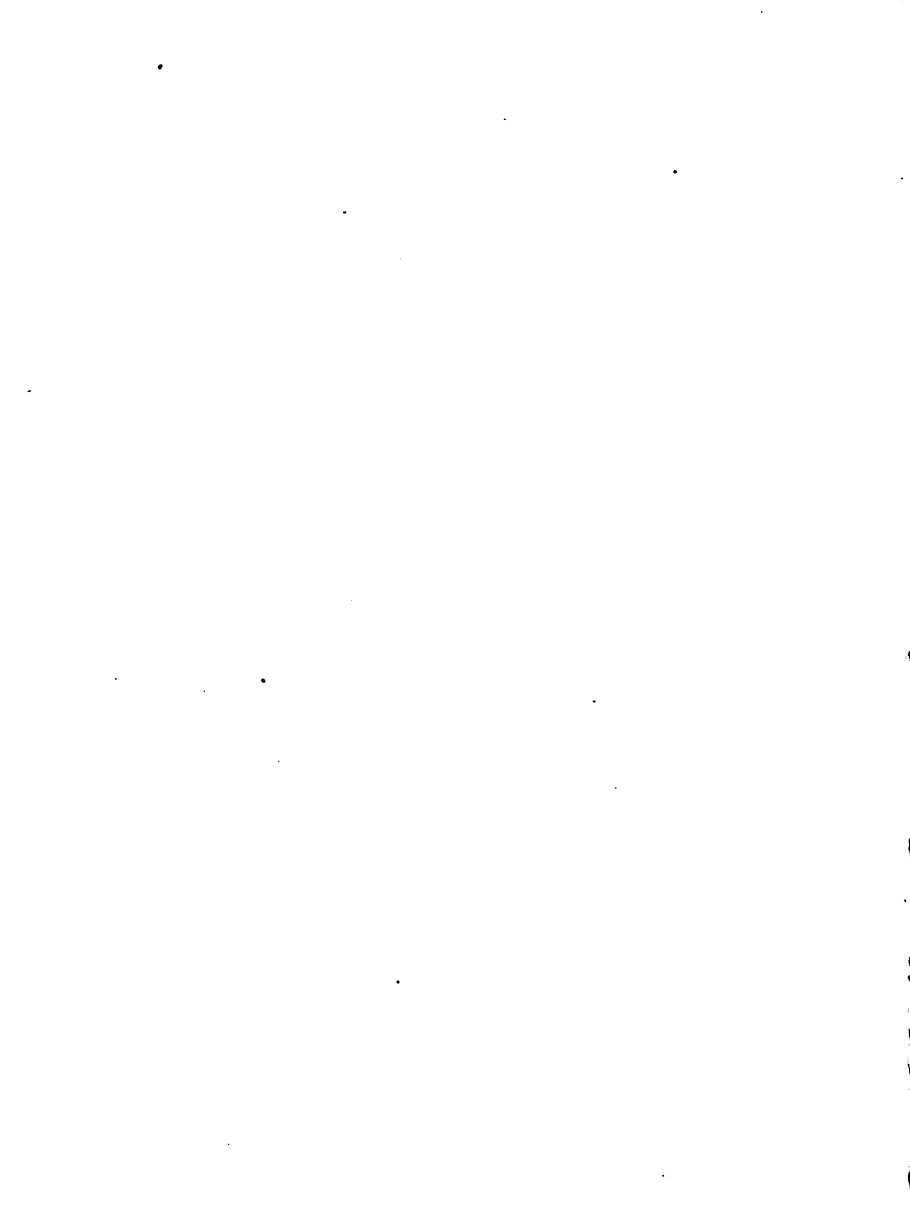
SCHOOL OF EDUCATION
LIBRARY

TEXTBOOK
COLLECTION



STANFORD UNIVERSITY
LIBRARIES









ONE-BOOK COURSE IN ENGLISH

IN WHICH THE PUPIL IS LED BY A SERIES OF OBSERVATION
LESSONS TO DISCOVER AND APPLY THE PRINCIPLES
THAT UNDERLIE THE CONSTRUCTION OF THE
SENTENCE, AND THAT CONTROL THE
USE OF GRAMMATICAL FORMS.

A COMPLETE TEXT-BOOK ON GRAMMAR
AND COMPOSITION.

FOR SCHOOLS WHOSE CURRICULUM WILL NOT ALLOW TIME
FOR THE AUTHORS' TWO-BOOK COURSE.

BY

ALONZO REED, A.M., AND BRAINERD KELLOGG, LL.D.,

AUTHORS OF "GRADED LESSONS IN ENGLISH,"

"HIGHER LESSONS IN ENGLISH,"

ETC.

NEW YORK:
MAYNARD, MERRILL, & CO., PUBLISHERS,
44-60 EAST 23D STREET.

1904.

CW

COPYRIGHT, 1898, BY
ALONZO REED AND BRAINERD KELLOGG.

PREFACE.

To induce habits of exhaustive observation and to develop power to use the results of observation as material for thought being the aim and end of teaching, it follows that the relative position of any school study must be determined by the extent to which it contributes to this end.

First place in school instruction is popularly claimed for natural history and the physical sciences, on the ground that these afford the only means for developing a pupil in the line of his natural activities, and that the knowledge result of these studies most closely concerns the practical business of living.

While appreciating the educational value of the natural sciences, we claim for the study of language, properly taught, results equal, if not superior, both in the habit of mind induced and in the practical value of the knowledge accumulated.

To depreciate all systematic study of language because the methods of the past may have been irrational and unproductive is as unwise as it would be to rule all science out of the common school because it is often improperly presented as a series of dry formulas and technical terms.

Grammar should be learned from the language inductively, but it should be learned. Popular maxims are sometimes mischievous and misleading. We do not "learn to do" by simply "doing," but by

conscious, intelligent doing. Many persons read much who do not write well, and many write much who do not write clearly and forcibly, because they have never acquired the habit of attending to the form of language. Thought will not always find for itself adequate expression. On the contrary, power to think is limited by power to express ; to open the channels of thought is to increase the flow of thought.

An attempt has been made in this book to present the study of language in a carefully graded series of inductive lessons, designed to secure not only increased power of expression but also habits of close, critical observation and a thorough discipline of the taste and the judgment.

As material for object lessons language is always available ; the variety of specimens is unlimited ; the best is easily furnished in every school-room. To note the various relations of words and the inflectional forms that mark these relations ; to discover rules and principles by observing the recurrence of certain forms under certain conditions or by generalizing known facts ; to trace the almost unlimited shades of meaning that may be had by changes in the grammatical structure and the arrangement of a sentence, or by the use of synonymous forms ; to study carefully both expression and thought that the full force of the thought may be obtained from the expression, and that the form of the expression may be exactly fitted to the thought—these and similar exercises suggested and outlined in the following pages will furnish abundant opportunity for most interesting and profitable investigation.

In addition to discipline and facility of expression, the natural outcome of such a course is ability and inclination to secure thought

f i

from the printed page, and to put the mind in sympathy with the best minds of all ages. On such outcome we base our claim for the superior advantages of the study of language when brought into competition with the study of the natural sciences or other subjects.

We are encouraged to believe that, while departing so widely from the methods of the old-time grammar, we have not fallen into the loose, illogical ways of the modern language-book. Nor have we attempted to court favors from a double constituency by simply interlarding a course of technical grammar with lessons in composition. Teachers and text-book makers seem to have been slow to discover the true relation between English grammar and English composition. Classification, inflection, punctuation, and all the principles that underlie the construction of a complete discourse grow naturally out of the development of the sentence. The following lessons were prepared with the conviction that the study of English grammar is the study of the English language, and that the study of the English language is the study of the English sentence.



METHODS OF TEACHING COMPOSITION.

THROUGH copious reading and persistent practice in writing, ability to compose may, in time, be acquired without special instruction. But, with no knowledge of principles, no standard of criticism, no power to discriminate the good, the bad, and the indifferent, general reading, with its conflicting usages, and practice, with no definite aim or method, lead to excellence in composition by a long and circuitous route.

Direct, systematic, consecutive instruction in English composition should begin at the beginning and continue to the end of every school course. On no subject, however, is teaching more vague and irregular. Even when composition has been awarded a place in the daily programme, the hour for recitation is usually given to the subject-matter rather than to the principles of construction ; general-information lessons and miscellaneous criticism conveniently fill up the time in the absence of a well-defined plan for language work.

Every exercise in composition should be directed to some definite end, should illustrate some important principle or form of construction. Of course, gross errors in other directions should not pass unnoticed, but their correction should, as far as possible, be made incidental to the leading purpose of the lesson.

As the different principles become familiar, they should be immediately applied to the pupil's own composition, and kept constantly in review. The zeal and interest of the learner will be stimulated by the assurance that he is putting himself in possession of the standards by which the merits and the defects of language are judged, and that he will no longer need to take all authority at second-hand.

The chief business of the teacher of composition is to cultivate in

the pupil power to discriminate the good and the bad in what he reads and in what he writes.

As literary criticism is based on the laws that control the construction of the sentence, it follows that a scientific and progressive series of composition lessons must conform to the natural and orderly development of the sentence. Composition in the primary grades should be introductory to the scientific study of the sentence. The principles of construction should here be taught by exercises, without being formally stated. In the grammar grades, the composition work should illustrate and supplement the work of the grammar class.

In connection with these lessons in criticism many of the principles of construction usually relegated to the province of formal rhetoric may be divested of their formalities and worked into the practice of the young pupil before his habits of thought and expression are formed beyond the reach of rhetorical training.

We must emphasize our conviction, already suggested, that the work of the composition class is, primarily, to find proper expression for thought, not to furnish thought for expression. To employ the brief daily or weekly composition period roaming over the fields of universal knowledge in search of material to be worked into thought and expression is extremely bad economy. The knowledge gathered from the pupil's daily observation and experience, from his general reading, from his lessons in geography, history, etc., will furnish abundant matter for language work. It is important, however, that the material for composition should have educational value, that it should be worth consideration in itself. The thought will, of course, be subjected to the closest scrutiny in determining its proper order and form of expression.

To accomplish any definite results with a class of twenty or thirty, in a short period of recitation, it is essential that the attention of all be concentrated on some one very limited object. The principle or form of construction to be considered should be presented from its most practical side, and the illustrations—selected and original—should be brief and to the point.

General directions for the preparation of original compositions, or essays, should be given in the composition class, but each pupil must necessarily choose his own treatment and his own expression. In examining these essays, the teacher will find as many ways of handling the same subject as there are pupils, and will be led over a wide range in his grammatical and rhetorical criticisms. The correction of such essays can therefore profitably be made a class exercise only so far as it affords opportunity for reviewing the principles passed over in the grammar class or the composition class. For the observance of all such principles, the writer should always be held strictly responsible.

Preparatory to the writing of an essay, the analysis of the theme, or the preparation of a framework for the composition, should receive careful attention. Various exercises may be devised by which such analysis can be made a simple and natural process, even for beginners. Short, easy selections may be taken from the readers or other books, and, after a careful consideration of the meaning, the pupil may be required to state in two or three words what each paragraph is about. Facts relating to some one subject may be thrown out of their proper order and presented for grouping into paragraphs with proper headings. The order of these different headings—growing out of their relations to each other and to the whole—should be thoroughly discussed. All such exercises should be very short and simple at the beginning, and should be carefully graded up till the pupil can easily construct a framework for any discourse that he can read intelligently. The benefit of such work can hardly be overestimated. In addition to its direct bearing on the preparation of original compositions, it trains the pupil to habits of close, thoughtful reading, and enables him to seize and retain the salient points of what he reads.

The loose, aimless composition-writing usually practiced in school is productive of little good. The assigning of topics beyond the writer's ability either tempts to deception and the dishonest appropriation of the thoughts and the language of another, or results in the unmethodical accumulation of a sufficient number of common-place remarks to fill the required space. Multitudes of subjects suitable for original compo-

sition work may be found on every hand. For exercises in descriptive composition the pupil may picture his school, his home, his town, places that he has visited, places that he has not visited—as he imagines them to be,—views obtained from different positions, sunrises, sunsets, storms, etc., etc. For exercises in narration he may relate the events of the preceding day in school, of a day at home, a day in town, a day in the country, of a short vacation, of an excursion, of a journey, of the different remarkable events in his own experience, etc., etc. He may write about cows, horses, sheep, birds, insects, flowers, trees, rivers, mountains, etc. The easiest of these subjects will always afford opportunity for the exercise of any amount of skill. For instance, in the preparation of the simplest narrative the pupil may be taught to distinguish between the method of recording events in the order of time and the method of grouping related events.

Any person that gives a moment's thought to the matter will see how unnecessary, how absurd, it would be to attempt to furnish a textbook on English grammar and composition with material for a series of *original* essays. We claim, however, to give in the following pages a complete, consecutive, and carefully graded series of lessons in composition-writing. It will be seen on examination that we do not base this claim on a few pages headed "composition," scattered up and down through the book without relation to the context.

The attention of those who cannot give our book a thorough examination is invited to such exercises and suggestions as are found on pages 59, 60, 66, 67, 72-75, 144-150.

ALPHABETICAL INDEX.

	PAGES		PAGES
Abbreviations.....	32, 319-324	Arrangement... 57, 58, 72-74, 84,	
Absolute Phrase.....	192, 244, 245	113-115, 120, 126, 131-133,	
Adjective, The.....	53, 206	155, 159, 161, 162, 184, 226	
“ Classes.....	53, 156, 157	Articles.....	157, 158
“ Comparison... 64, 65,		<i>As</i>	238, 242,
198-205		243, 252, 253, 293, 294	
“ Construction.. 56-58,		<i>Assert</i>	15, 16, 41, 91, 94, 101,
65, 157-159, 202-205		103, 107, 211, 212, 248	
“ Clause.....	117-123,	<i>Both</i> --- <i>and</i> , etc.	77
249, 250		<i>Bad</i> or <i>badly</i> ?.....	93
Adjective or Adverb?....	93, 94,	Brackets.....	267
241, 242		<i>But</i>	137, 248, 292, 293
Adverb, The.....	62, 206,	Capital Letters, Rules....	19, 32,
207, 240, 252		59, 135, 261	
“ Classes.....	62, 160, 161	Case.....	95-100, 127, 185-193
“ Comparison... 64, 65,		Clause, The.....	117, 130
198-201		“ Classes.....	117, 130
“ Construction... 62, 63,		“ Adjectives.....	117-123,
65, 161, 162, 202-205		249, 250, 293	
“ Clause, 123-127, 251-254		“ Adverb.....	123-127,
Agreement.....	24-26,	251-254, 293, 294	
42-46, 82-84, 204, 225-228		“ Noun.....	128-136, 254-256, 294
Analysis, Sentence.....	23	“ Independent. ...	137-141
Analysis, Additional Se-		“ Complex and Com-	
lections.....	280-285	pound.....	256-258
Antecedent.....	152	Colon, Rules.....	136, 265
Apostrophe.....	36, 45,	Comma, Rules... ..	73, 74, 80-82,
97, 99, 100, 173,		87, 100, 105, 120, 126,	
187-191, 266, 267		131, 135, 139, 263	

	PAGES		PAGES
Comparison.....	64, 65, 198-205	Gender	176-181
Complement, The....	89	<i>Hand in hand</i>	241
" Object.....	89, 90, 105, 128, 129, 255	Homonyms.....	50, 68, 75
" Attribute..	90, 91, 93, 94, 104, 128, 129, 242, 244, 255	Hyphen	267
" Objective.	237, 238, 244, 245, 247	Imagery.....	269, 274, 276
Composition. 20, 21, 40, 67, 75, 115, 128, 144-150		<i>In or into ?</i>	166
" Additional Subjects..	324-328	Independent Elements..	85-87, 243, 245, 246, 249
Conjugation.....	213-217, 301-312	Infinitives	103-105, 106, 107, 212, 215, 246-249, 260, 307
Conjunction, The.....	78, 233	" without to....	247
" Classes ..	163, 293, 294	<i>Intended to have called</i> ...	221
" Construction.	164, 165	Interjection, The.....	85, 86, 233
" List.....	293, 294	Interrogation Point	19, 134, 136, 262
Connectives.....	293, 294	Irregular Verbs...	107-112, 297-301
Consonants.....	315, 317, 318	<i>Is being built</i>	311
Contraction of Clauses..	117, 121, 123, 126, 127, 128, 133, 140, 141, 254, 255, 259-261	<i>It</i>	105, 130, 131, 132, 179, 180
Contraction of Words...	45, 46	"It is <i>me</i> ," etc....	95-97, 185, 186
Dash. 34, 36, 132, 133, 243, 265, 266		<i>It is to you that</i> , etc....	250
Declension.....	294, 297	Letters, Sounds of.....	315-318
Diacritical Marks.....	315-318	Letter-Writing..	34-40, 48, 286-291
Diagram, The.	52	<i>Like</i>	246
<i>Done, did</i> , etc.....	108	<i>Many a</i>	246
<i>Each other</i>	242, 297	Metaphor.....	269, 274-276
<i>Either</i>	77, 297	Metonymy.....	269, 270, 275
Energy.....	269, 273, 274	<i>Mine, thine</i> , etc.....	295
Exclamation Point..	19, 86, 87, 262	Modifications of Parts of Speech.....	169
Factitive Object.....	237	Mode.....	211-224
<i>For</i> —introductory.....	248	Modifier, A.....	51
Grammar, English.....	142	Names, Writing...28-30, 32, 34-39	
		<i>Neither</i>	77, 297
		Noun, The.....	27-30, 32, 197
		" Classes	27-30, 151
		" Number	24-26, 42, 43, 169-176

	PAGES
Noun, Gender	176-181
" Person	181, 182
" Case.....	97-100, 185-191
" Declension.....	294
" as Adjective	97-100, 242, 243
" as Adverb	238-240, 243
" Clause.....	128-136, 254-256
Number.....	24-26, 42-46, 82, 84, 160-176, 204, 213-217, 225-228
Indirect (or dative) Object	210, 234, 238-240
<i>One another</i>	297
Orthography.....	315-318
<i>Ought</i>	219, 222
Paragraph, The.....	40, 146-149
Parenthesis, Marks... ..	132, 133, 266
Parenthetical Expressions	132, 133, 243
Parsing..	63, 87, 196, 205, 230, 231
Participles... ..	101-103, 105-111, 212, 215, 216, 217, 244-246, 247, 259, 260
Period.....	19, 32, 261
Person..	181-184, 213-217, 225-228
Personification.....	66, 180, 181
Perspicuity.....	268, 270-273
Phrase, The.....	69, 72-74, 239-241, 243-248, 256
Pleonasm.....	154, 243
Predicate, The.	21, 22, 90, 91, 101, 103
" Compound	76, 77
" Modified	60, 61
Preposition, The	70, 71, 166, 167, 233

	PAGES
Preposition, List.....	292
Past Tense or Past Participle ?	107-111
Proof-Marks.....	47-49, 58, 65, 88, 111
Pronoun, The.....	31, 32, 198
" Classes.....	31, 117, 152
" " Construc- tion	120, 121, 153-156
" Number, Gen- der, Person— Construction.	179-181, 183, 184
" Case-Forms— Construction	95-97, 99, 127, 191-193
" Declension....	295-297
Question, Direct and In- direct	134-136
Quotation, Direct and In- direct.....	134-136
Quotation Marks.....	134, 135, 267
Schemes, Review.....	143, 197, 198, 206, 232, 233
Semicolon, Rules.....	139, 264
Sentence, The.....	18, 143
" Classes—Mean- ing.....	16-20
" Classes—Form..	138
" Simple..	15-115, 237-249
" Complex.....	117-136, 249-261
" Compound	137-141, 257-261
Simile.....	269, 275
Spelling, Rules.....	218

	PAGES		PAGES
Statements Combined...	122, 123, 144-146	Verb, Mode.....	211-224
Style, Qualities.....	268-276	“ Tense.....	107-112, 211-224
Subject, The.....	21, 22	“ Number and Per- son.....	24-26, 42-46, 82-84, 213-217, 225-228
“ Compound... ..	76, 77	“ Conjugation.....	213-217 301, 212
“ Modified.....	50-52	“ Compound Forms, Analysis.....	312, 313
Subject or Complement?....	241	“ Tense Forms, Mean- ing.....	313-315
Subjunctive Mode.....	136, 219 221, 306	Versification.....	276-280
Syntax, Rules.....	234, 235	Voice.....	207-210, 310, 311
Tense.....	107-112, 211-224	Vowels.....	315-317
<i>Than</i>	253	<i>Was laughed at</i>	209
<i>That</i>	53, 118, 129, 249, 250, 254, 293, 294	<i>Was lost sight of</i>	210
<i>The</i> - - - <i>the</i>	253	<i>What</i> ..119, 152, 154, 250, 293, 294	
<i>The one</i> - - - <i>the other</i>	156	<i>When</i>	124, 252
<i>There</i>	85	<i>Where</i>	119, 124, 250
<i>This</i> - - - <i>that</i>	156	<i>Will, would; shall, should</i> , 222-224	
<i>To</i> with Infinitive.....	247, 307	Word, A.....	15
Verb, The.....	40, 41, 232	<i>Yes, no</i>	161
“ Classes.....	107, 159, 160		
“ Voice.....	207-210, 310, 311		

THE SENTENCE AND THE PARTS OF SPEECH.

LESSON I.

WORDS GROUPED.

Introductory Talk.—We see, hear, feel, smell, and taste, and so the things about us are every day making pictures or impressions on the mind. The mind holds these pictures, and so becomes a great storehouse of ideas.

Whenever any word, as *house*, is spoken or written, it calls up in the mind one of these pictures, or ideas ; so we say that **a word is the sign of an idea.**

These ideas in our minds are constantly getting together into groups ; so, of course, words are used in groups. This is about the same as saying that we think and then express our thoughts in **sentences.**

Not every group of words, however, is a sentence. *Grass grows* is a sentence, because it shows that we have “made up our minds,” or come to a conclusion. Growing is **asserted** of grass, and the sense is complete.

Grass growing is not a sentence, for the growing is not asserted. Although two ideas are *associated*, no conclusion is reached.

The two words arranged thus,—*grows grass*, do not show that the ideas are even associated.

You see that to make words express our thoughts we must look to their form and their arrangement.

DIRECTION.—Tell which of the following sets of words make complete sense—are sentences, which express associated ideas without asserting, and which express ideas not connected,—and explain :—

- | | |
|--------------------------|-------------------------------|
| 1. Glass melts. | 11. Music charms. |
| 2. Mirrors reflect. | 12. Music charming. |
| 3. Water evaporates. | 13. Charming music. |
| 4. Clouds floating. | 14. Odors are diffused. |
| 5. Sparkles dew. | 15. Cologne was imported. |
| 6. Dew sparkles. | 16. Pain must be endured. |
| 7. Floating clouds. | 17. Pure air is invigorating. |
| 8. Thunder reverberates. | 18. Sugar dissolves. |
| 9. Voices are heard. | 19. Pepper is pungent. |
| 10. Voices heard. | 20. Are diffused odors. |

Observation, Exercises.—Find in the exercises above a word that stands for an idea we get mainly by *seeing*; one by *hearing*; one by *feeling*; one by *smelling*; one by *tasting*.

LESSON II.

KINDS OF SENTENCES—MEANING.

DIRECTION.—Copy the following sentences :—

1. Rain falls.
2. Dew does not fall.
3. Does dew fall?
4. Listen.
5. How the rain falls!

Observation Exercises.—Notice that each of the sentences above begins with a capital letter. Which of these sentences simply states a fact? Which denies something? Which expresses a command? Notice the *mark*, or *point*, at the end of each of these. It is called a **period**. Point out the sentence that expresses a question. This is followed by an **interrogation point**. Point out the sentence that expresses strong feeling. This is followed by an **exclamation point**.

Finding Names.—In the first sentence above we *affirm* the falling; in the second we *deny* the falling; in both we tell, or **declare**, something.

In the third sentence we do not **affirm** or **deny** the falling, but **ask** some one else to **affirm** or to **deny** it.

In the fourth sentence we **command** some one to do something. *Listen* tells what is to be done, but the word (*you*) representing the one commanded is not expressed.

In the fifth sentence we express an **exclamation**, showing that something about the falling of the rain has awakened in us strong feeling—perhaps surprise, wonder, or astonishment.

These sentences that *affirm* or *deny* (declare) something may be called **Declarative**. As **Interrogative** means *denoting a question*, and **Imperative** means *expressing a command*, and **Exclamatory** means *expressing exclamation*, these three words will fittingly apply to the other kinds of sentences.

DIRECTION.—Copy the following sentences; study what is said above, explain as fully as you can what each sentence expresses, and tell what each is called:—

6. The wind roars.
7. The wind does not roar.
8. Does the wind roar?
9. Do not roar.
10. How the wind roars!
11. What soft, beautiful colors are seen in a winter landscape!
12. Does the moon revolve around the earth?
13. Aim at the stars.

LESSON III.

KINDS OF SENTENCES—MEANING.

DEFINITIONS.

A *Sentence* is a group of words expressing a thought.

A *Declarative Sentence* is one that affirms or denies.

An *Interrogative Sentence* is one that expresses a question.

An *Imperative Sentence* is one that expresses a command or an entreaty.

An *Exclamatory Sentence* is one that expresses sudden thought or strong feeling.

DIRECTION.—Copy the following sentences, noting all capital letters and “points”; tell what kind of sentence each is, and why :—

1. What a chorus of insect voices may be heard in June !
2. How many difficulties were conquered by the stern old Puritans !
3. Did the Puritans land at Plymouth ?
4. Was Louisiana once owned by the French ?
5. Tell about William Penn’s treatment of the Indians.

DIRECTION.—Make two sentences of your own to illustrate each of the definitions above.

LESSON IV.

REVIEW QUESTIONS AND OBSERVATION EXERCISES.

Name the four kinds of sentences. What two things may a declarative sentence do ? Illustrate. What does an interrogative sentence express ?—an imperative ?—an exclamatory ?

Which of the four kinds of sentences is not found among the examples of the preceding Lesson ? What would the first of these sentences become by dropping *what* ?—the second by dropping *how* ?—the third by putting *did* after *Puritans* ?—the fourth by putting *was* after *Louisiana* ?

Examine the five sentences at the beginning, and the eight at the end, of Lesson II., and the five in Lesson III., and then tell what mark follows the declarative sentences ; what the interrogative ; what the imperative ; what the exclamatory. What kind of letter is found at the beginning of each sentence ?

The little bird sings.

Does the little bird sing ?

Sing, little bird.

How the little bird sings !

Tell the class of each of the four preceding sentences. Explain the changes in meaning. Make similar changes in each of the following:—

Time flies swiftly.

The mountains lift up their heads.

LESSON V.

SUMMING UP—RULES.

CAPITAL LETTER—RULE.—The first word of every sentence should begin with a capital letter.

Punctuation—Rules.

PERIOD.—A declarative or an imperative sentence should be followed by the period.

INTERROGATION POINT.—An interrogative sentence should be followed by the interrogation point.

EXCLAMATION POINT.—An exclamatory expression should be followed by the exclamation point.

Remark.—The last rule applies to all *exclamatory expressions*, whether sentences or not ; as, *Oh ! Hurrah ! The dear child !*

Remark.—A *declarative*, an *interrogative*, or an *imperative* sentence becomes *exclamatory* when expressed mainly to give vent to some feeling ; as, *It is impossible ! Can it be true ! Talk of honesty after this !*

DIRECTION.—Observing the Rules above, arrange the following groups of words so as to illustrate the different kinds of sentences :—

Hints.—An interrogative and an exclamatory sentence can be made from the first; and, by dropping one word, a declarative sentence can also be formed. The same is true of the second.

1. does, on the top, the wind, blow, how, of Mt. Washington.
- * 2. by Capt. John Smith, what, told, stories, strange, were.
3. carefully, of your sentences, to the punctuation, attend.

DIRECTION.—Write a declarative sentence containing one or more short exclamatory expressions. Write an interrogative sentence and an imperative sentence, and then make them exclamatory.

Composition.

To the Teacher.—We recommend the teacher to continue this practical work. Examples of the different kinds of sentences may be selected from books or papers and dictated to the pupils. The slates may be exchanged, and the sentences read and corrected by the pupils, aided by the teacher. Each sentence may be put on the board when it is corrected. All mistakes in spelling, capitals, punctuation, etc. should be corrected, reasons being given only where previous study has opened the way.

In reading from the slates pupils should mention capitals and punctuation marks as they are met. The meaning and force of each sentence should be explained.

LESSON VI.

THE TWO PARTS OF A SENTENCE.

To the Teacher.—Let the pupils read the “Talk” in Lesson I., then let them discuss and illustrate fully the points there presented.

Introduction.—You learned in Lesson I. that we get ideas of the

* The punctuation alone may sometimes distinguish one kind of sentence from another.

world about us through our five senses, that words stand for these ideas, that our minds are ever busy putting these ideas into groups, or forming thoughts, and that we use groups of words called sentences to express our thoughts.

In a thought we think something about something ; in expressing our thought we **name the thing thought about**, and then **tell what is thought about this thing**.

Snow melts expresses a thought, and is therefore a sentence. *Snow* names the thing thought about, and *melts* tells what is thought about the snow.

DIRECTION.—**Explain the following expressions according to the instructions above :—**

- | | |
|--------------------|---------------------|
| 1. Winter retires. | 5. Brooks babble. |
| 2. Frogs croak. | 6. Sap ascends. |
| 3. Insects buzz. | 7. Showers descend. |
| 4. Birds twitter. | 8. Blossoms swell. |

9. Spring advances.

Composition.

To the Teacher.—Let the pupils see that these nine sentences make a fragmentary composition on "The Opening of Spring." The pupils may add similar statements, and then weave them all into a composition. This, of course, would make a separate lesson.

Naming the Parts.—It will now be convenient to know these two parts of the sentence by name. .

As you know what is meant when we speak of the subject of a composition, you will easily learn to call that part of the sentence which names the thing thought about and talked about the **Subject of the sentence**.

To find a good name for the other part of the sentence is not so easy. We might call it the *saying part* or the *telling part*; but, as these terms are rather awkward, and we prefer a single name, we cannot do better than to take the more learned word **Predicate**, which means *what is said or asserted*.

LESSON VII.

REVIEW.

Questions and Exercises.—How do we get ideas of things about us? What do we use to stand for these ideas? Are our ideas usually single, or in groups?

Think something about something and express your thought in two words. What is your expression called? What does your first word do? What is it called? What does the second word do? What is it called? Express the same two ideas without expressing a thought. Form five other thoughts and treat them in the same way.

Can you really put a thought on paper? Can you put a sentence on paper? Is a sentence a thought, or the expression of a thought? Is a word an idea, or the sign of an idea? Is the "subject" the thing thought about, or does it name the thing thought about?

Point out all the sentences found among the exercises in Lesson I., and tell why they are sentences. Name and explain the two parts of each.

Define and illustrate the different kinds of sentences.

LESSON VIII.

SUBJECT AND PREDICATE—ANALYSIS.

DEFINITIONS.

The *Subject of a Sentence* names that of which something is thought.

The *Predicate of a Sentence* tells what is thought.

Explanation.—As *analyze* means to *separate into parts*, we shall find it convenient to use different forms of this word in speaking of the separation of sentences into parts.

The *Analysis of a Sentence* is the separation of it into its parts.

DIRECTION.—Analyze the following sentences :—

Example.—*Rabbits burrow* expresses a thought, and is therefore a sentence. It affirms something, and is therefore declarative. *Rabbits* names the things thought about, and is therefore the subject. *Burrow* tells what is thought about the rabbits *—what the rabbits do,—and is therefore the predicate.

- | | |
|------------------|--------------------------|
| 1. Tides ebb. | 4. Blood circulates. |
| 2. Liquids flow. | 5. Bread nourishes. |
| 3. Hearts throb. | 6. Exercise strengthens. |

DIRECTION.—Analyze the following sentences :—

Example.—*Banners wave* is a sentence, because it expresses a thought. It affirms something, and is therefore declarative. *Banners* is the subject, because it names that of which something is thought ; *wave* is the predicate, because it tells what is thought.

To the Teacher.—The teacher is advised to drop this full formal analysis when the pupil is familiar with the definitions. The work must not become mechanical.

- | | |
|----------------------|------------------------|
| 7. Swallows migrate. | 10. Punctuality pays. |
| 8. Heat radiates. | 11. Industry enriches. |
| 9. Victoria reigns. | 12. Nero fiddled. |

Review Questions and Exercises.

What rule for capitals have you learned ? What rules for punctuation ?

When we say *hens sitting*, do we show that we have “made up our minds” to anything, or come to any conclusion ? Does *sitting* assert

* Not what is thought about the *subject*, or the word *rabbits*. Notice that a word mentioned merely as a word is printed in italics. Italics are also used to make words prominent.

anything? Is *hens sitting* a sentence? Is *sits hen* a sentence? Give reasons for the last two answers. What is a sentence? How many parts must every sentence have? What is a subject?—a predicate?—the analysis of a sentence? All the sentences in Lesson VIII. are of what kind?

LESSON IX.

SUBJECT AND PREDICATE—CONSTRUCTION.

To the Teacher.—The exercises below afford opportunity for stimulating observation and thought. In addition to the written exercises pupils will be interested in naming orally the many different things that float, sink, climb, etc., and in telling the many things that the objects named in the second exercise may do.

DIRECTION.—Construct sentences by supplying a subject to each of the following predicates:—

- | | | |
|----------------------|-------------------|------------------|
| 1. _____ floats. | 5. _____ leap. | 9. _____ decay. |
| 2. _____ sinks. | 6. _____ sing. | 10. _____ climb. |
| 3. _____ explodes. | 7. _____ terrify. | 11. _____ crawl. |
| 4. _____ evaporates. | 8. _____ expand. | 12. _____ creep. |

DIRECTION.—Construct sentences by supplying a predicate to each of the following subjects:—

- | | | |
|-------------------|--------------------|--------------------|
| 13. Seeds _____. | 17. Steam _____. | 21. Insects _____. |
| 14. Water _____. | 18. Wind _____. | 22. Vapor _____. |
| 15. Plants _____. | 19. Rogues _____. | 23. Light _____. |
| 16. Books _____. | 20. Indians _____. | 24. Yankees _____. |

Agreement of Forms.

Observation Exercises.—How do the words *seed* and *seeds* differ in meaning? How is this difference shown? Which of the other subjects given above mean more than one? Which mean but one? What letter marks the difference?

Which of the twelve predicates above end in *s*? Which do not? Notice that adding *s* to a predicate does not change its meaning.

Do the subjects that you have put before the first four of these predicates mean one, or more than one? Do the other subjects mean one, or more than one? Can a subject meaning more than one be put before any one of the first four predicates? Can a subject that means but one be put before any of the other eight predicates? * Examine every case carefully before you decide these questions.

Would it sound right to say *The boys plays*? In what two ways may this be made right?

Try to tell in a few words what conclusions you reach from all these experiments.

LESSON X.

ANALYSIS AND CONSTRUCTION.

A *predicate* may consist of *two, three, or four words* used together like a single word.

DIRECTION.—Analyze the following sentences, and draw a straight line under each subject and a waving line under each predicate, thus:—

Cæsar could have been crowned.

- | | |
|-----------------------------|----------------------------------|
| 1. Columbus was imprisoned. | 5. Eclipses have been foretold. |
| 2. Air can be weighed. | 6. Money is circulated. |
| 3. Time is flying. | 7. Grammarians will differ. |
| 4. Tempests are raging. | 8. Sodom might have been spared. |

DIRECTION.—Rewrite the declarative sentences above and make them interrogative. Tell how the change is made in each case.

Example.—Could Cæsar have been crowned?

* The subjects *I* and *you* must be excepted.

DIRECTION.—Write subjects for the following predicates:—

- | | |
|---------------------------|------------------------------|
| 1. ——— is imported. | 7. ——— are progressing. |
| 2. ——— is reflected. | 8. ——— are drooping. |
| 3. ——— was destroyed. | 9. ——— were exported. |
| 4. ——— was conquered. | 10. ——— were crowned. |
| 5. ——— has been invented. | 11. ——— have disappeared. |
| 6. ——— has appeared. | 12. ——— have been improving. |

Explanation.— **Plural** means *expressing more than one*, and **singular** means *expressing only one*. We shall now speak of *plural subjects* and *singular subjects*, and thus avoid “round about” expressions.

Observation Exercises.—Which of the subjects that you have found for the predicates above are plural? Which are singular? Change your plural subjects to singular subjects, and see what changes must be made in the predicates. Change your singular subjects to plural subjects, and see what takes place in the predicates. What word of each predicate changes?

From these experiments what do you conclude about the use of

is, was, has ; are, were, have ?

To the Teacher.—The first and most important step to a scientific knowledge of the sentence is gained when the pupil can determine without hesitation the simple subject and the simple predicate of any ordinary sentence. This knowledge is of first importance also in the construction of sentences. The teacher is therefore advised to make selections from readers or other books, for drill in picking out subjects and predicates.

LESSON XI.

CLASSES OF WORDS—NOUNS.

Seeing Resemblances—Making Classes.

Introductory.—Could you count all the insects that are to be found in summer in a single meadow? In studying botany could you examine every separate plant in a single field?

Describe as clearly as you can an insect that can fly ; a garden plant good for food ; a flowering plant that grows in the meadow.

Did you have in your mind any one particular insect or plant? Have you in each case described one alone, or many millions? How does it become possible to learn something of the greater part of the animals and plants on the globe?

You see how important it is to group things that are alike, into **classes**. Unless we learn to compare things to find out their resemblances and differences, we must remain ignorant.

In studying grammar we are not obliged to examine every one of the hundred thousand or more words in our language. By studying sentences we discover that many words are alike in *naming* things that we can think about and talk about. We put all these *names* together and make one *class*, which grammarians call **Nouns** (*noun* means *name*).

We finally discover that words have *eight* separate uses in the sentence ; so we make **eight classes of words**, or, as grammarians say, "**eight parts of speech**."

The chief office of the *noun* is that of *subject*.

Class Names and Individual Names.

city	man	ship	dog
Chicago	Columbus	Mayflower	Tray

Observation Exercises.—Are *city* and *Chicago* both names? What difference can you discover in meaning? What in the first letter? Answer similar questions regarding the two words in each of the other groups.

What advantage can you see in using two names for the same thing ; as, "the *ship Mayflower*," "the *dog Tray*"? Which of the eight names grouped above would you call **class names**? Which would you call **individual names**?

Do we give individual names to wild animals?—to insects?—to trees?—to pet animals?—to persons? Why do we give individual names to some things and not to others?

What are all names called in grammar?

LESSON XII.

HOW TO WRITE NAMES—ABBREVIATIONS.*

DIRECTION.—Copy the following carefully, and learn what you can about the forms of names:—

Texas, state, river, Red River, city, Albany, New Orleans, Kansas City, statesman, Thomas Jefferson, Thos. Jefferson, author, Charles Dickens, Chas. Dickens, writer, George William Curtis, Geo. Wm. Curtis, Geo. W. Curtis, poet, John Greenleaf Whittier, John G. Whittier, J. G. Whittier, gulf, sea, Gulf of Mexico, Caribbean Sea, lake, Lake Erie, general, General Robert Edmund Lee, Gen. Robt. E. Lee, doctor, Doctor Valentine Mott, Dr. V. Mott, professor, Prof. Goldwin Smith.

Henry Wadsworth Longfellow wrote "The Song of Hiawatha."

John Bunyan wrote "The Pilgrim's Progress."

The subject for composition was "A Day in the Woods."

Observation Exercises.—Which of the names just written are class names? Which are individual names? In writing these names what do you discover as to the use of capitals?

Mention an individual name made up of two names; one made of three names; one made of four names. How many capitals do you find in each of the names just mentioned?

Mention seven words that are written without capitals as class names, and again with capitals as parts of individual names.

Mention a word that is shortened, or *abbreviated*, by omitting all but the first, or *initial*, letter. Mention a shortened form, or *abbrevia-*

* For list of abbreviations, see p. 319

tion, containing two letters ; one containing three letters ; one containing four letters.

What new use of the period have you discovered in this exercise ?

What three words in the exercise above are used together as the title of a book ? What four as the title of a poem ? What five as the subject of a school composition ? Each of these groups may be regarded as a kind of individual name. Besides the first word what words begin with capitals in each of these three groups ? Notice that these are the principal words.

Christian Names, Surnames, and Abbreviations.

Observation Exercises.—John Brown, William Henry Brown, and Mary Ann Brown have the same father and mother. Mention the *family* name. Mention the names *given* to them by their parents or by some friend.

Family names are often called **surnames**, and **given names** are often called **Christian names**.

Write your own name in two or more ways, and put a period at the end. Write the names of five of your acquaintances, using initials and other abbreviations in some. Look out for the period after each abbreviation, and for the capitals.

LESSON XIII.

HOW TO WRITE NAMES—CONTINUED.

DIRECTION.—Copy the following sentences, noting carefully capitals and punctuation marks :—

1. The city of Chicago is on Lake Michigan.
2. The steamer *City of Chicago* sails from Jersey City.
3. The island of Cuba is under Spanish rule.
4. The Isle of Man is in the Irish Sea.
5. The Hon. Wm. E. Gladstone is an English statesman.

6. The subject for composition was "The View from my Window."
7. In the evening Aunt Mary entertained my cousin and me with stories of Uncle Remus.
8. Miss Evans—afterward Mrs. Lewes—was the author of "The Mill on the Floss."
9. We may call the Supreme Being our Heavenly Father.
10. The Old Testament points to the coming of a Messiah.
11. George I., George II., George III., George IV., and William IV. preceded Victoria.

Observation Exercises.—Is *Chicago*, or *city of Chicago* the individual name of the place mentioned in (1)? Is *Chicago*, or *City of Chicago* the name of the steamer mentioned in (2)? Is the town mentioned in (2) named *Jersey*, or *Jersey City*? Is the body of water mentioned in (1) known as *Michigan*, or *Lake Michigan*? What is the name of the island mentioned in (3)?—in (4)? Is *Irish*, or *Irish Sea* the name of the body of water mentioned in (4)?

Notice that *Spanish*, in (3), and *English*, in (5), are not names, or nouns. They begin with capitals, because they are derived from the individual names *Spain* and *England*.

What names in (7) usually denote relationship? Notice that such words as *uncle*, *captain*, *professor*, etc. do not necessarily begin with capitals unless prefixed to individual names.

What group of words in (6) is treated as an individual name? What in (8)? Which words of these groups are regarded as the most important?

In (8) do you find a period after *Miss*?—after *Mrs.*?

Miss is not an abbreviation.

What words in (9) and (10) are used as names of the Deity? What is *Old Testament* the particular name of?

What do you discover in the names found in (11)?

To the Teacher.—We suggest that the pupils be allowed to bring in for class exercises lists of geographical and biographical names, titles of books, etc., with such valuable information as may easily be gathered concerning the things named. Various slate and blackboard exercises may easily be devised.

LESSON XIV.

PRONOUNS.

Observation Exercises.—(a) I shall be obliged to you if you will give me your name.

In the preceding sentence how often does the speaker mention himself?—the one spoken to? Does he use the class name of either?—the individual name? Give the speaker a name, use it in place of *I* and *me*, and see whether the stranger addressed would know that his name was wanted by the speaker himself. Why did the speaker not use an individual name in place of *you* and *your*?

You see how necessary it is to have certain words that will always stand for the speaker, and others that will always stand for the one spoken to.

Read the sentence above, using individual names for the speaker and the hearer, and see how you like the sound. What additional advantage, then, can you discover in the use of such words as *I* and *you*?

Make sentences using *he, his, him, she, her, it, its, they, their, them*, and see what advantage you can discover in their use.

(b) Who went?

(c) What was done?

What kind of sentences are (b) and (c)? Mention the subject of each. Why did the questioner use *who* and *what* instead of names? Make sentences using *who, which, and what* so that they will stand for unknown names and at the same time ask for these names. Remember the interrogation point.

Words used for names are called **Pronouns** (*pro* means *for*, and *noun* means *name*). They form a separate class, or *part of speech*.

Those pronouns whose special work is to point out the *speaker*, the *hearer*, or the *one spoken of* are called **Personal Pronouns**. Those that ask for a name are called **Interrogative Pronouns**.

(d) Again, O my dear friend! I must beg your help.

Mention two letters in the preceding sentence each of which is an entire word.

These words must always be written with *capitals*.

LESSON XV.

SUMMING UP—NOUNS AND PRONOUNS.

DEFINITION.—A *Noun* is the name of anything.

DEFINITION.—A *Pronoun* is a word used for a noun.

CAPITAL LETTER—RULE.—*Individual names and words derived from them* should begin with capitals.

Explanation.—Two or more names forming one individual name should each begin with a capital ; as, *Kansas City, Richard Henry Lee*. When words of different kinds (or classes) form an individual name, only the first word and the chief words begin with capitals ; as, *Bay of Biscay, The Old Clock on the Stairs*.

CAPITAL AND PERIOD—RULE.—*Abbreviations* generally begin with capitals and are followed by the period.

CAPITAL AND PERIOD—RULE.—*Numbers in the Roman notation* are generally written in capitals* and followed by the period.

CAPITALS—RULE.—The words *I* and *O* should be written in capitals.

DIRECTION.—Copy the following and show how the Rules above are applied :—

1. On the poet's tombstone I read the words, "O rare Ben Jonson."
2. Philip, Duke of Anjou, a grandson of the French king, Louis XIV., was appointed heir to the Spanish throne.
3. See "The American Cyclopædia," Vol. XIII. p. 413.

DIRECTION.—Copy the following and observe the use of capitals :—

4. The East, the West, the North, and the South are again united and prosperous.

* Small letters are preferred where numerous references to chapters, etc. are made.

5. The United States is bounded on the east by the Atlantic, on the west by the Pacific, on the north by the British Possessions, and on the south by Mexico and the Gulf of Mexico.

6. Our spring begins with March, our summer with June, our autumn, or fall, with September, and our winter with December.

Observation Exercises.—What words found in both (4) and (5) begin with capitals in one sentence and with small letters in the other? What difference in meaning can you see to account for this? How do the names of the seasons begin in (6)?—the months? Write the names of the months and of the days of the week, with their abbreviations, beginning each with a capital. (See p. 319.)

LESSON XVI.

REVIEW.

What is a sentence?—a subject?—a predicate?—the analysis of a sentence?

May a predicate consist of more than one word? Illustrate. Show how a declarative sentence may be made interrogative.

What is the advantage of grouping things into classes? How many classes of words do grammarians make? What does the word *noun* mean? What is the chief office of the noun?

Illustrate and explain the difference between a class name and an individual name. What do you understand by an initial?—an abbreviation?—a surname?—a Christian name? Illustrate.

What is the advantage of having such words as *I* and *you*?—as *who* and *what*? Illustrate. What does the word *pronoun* mean? Mention two kinds of pronouns.

Define a noun. Define a pronoun. Repeat all the rules you have learned for capitals and punctuation. Illustrate.

How do *east*, *west*, *north*, and *south* begin when they name parts of our country?—when they name directions? How do the names of the seasons begin?—the names of the months?—the names of the days of the week? (For answers to the last five questions, see preceding Lesson, sentences (4), (5), (6), and Observation Exercises.)

LESSON XVII.

CAPITALS, ABBREVIATIONS, PUNCTUATION—LETTERS.

DIRECTION.—Copy the following, and note carefully capitals, abbreviations, punctuation, and position :—

Roxbury, Del. Co., N. Y.,
May 15, 1887.

Mr. Sidney Lanier,
Macon, Ga.
Sir, _____

Yours respectfully,
John Burroughs.

Elgin, Ill., Nov. 3, '89.
Dr. Oliver Wendell Holmes,
Cambridge, Mass.
Dear Sir, _____

Yours truly,
Henry M. Stanley.

Phillips Academy,
Exeter, N. H.,
Sept. 20, 1887.

Prof. Francis A. March,
Safayette College,
Easton, Pa.

My dear Sir,

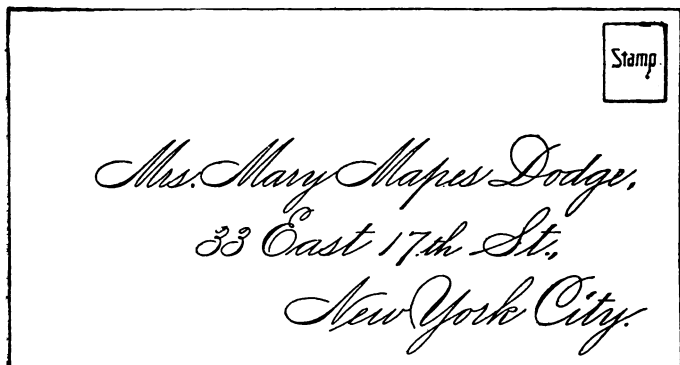
Very truly yours,
John Phillips

4 Park St., Boston;
Oct. 22, 1886.

Mrs. Mary Mapes Dodge,
33 East 17th Street,
New York City.

Dear Madam,

Very respectfully yours,
J. T. Howbridge

Envelope with *Superscription*.

Observation Exercises.—These forms show how letters may begin and end. The dotted lines stand for the message, or **body of the letter**.

Each letter is supposed to be written at what place?—at what time?—to whom? To what residence or place of business is each to be sent? The lines denoting the *place* and the *time* of writing form the **heading**. The *name* and the *directions* of the one to whom the letter is written form the **address**.

Before beginning your message you *salute* your correspondent. Mention the forms of **salutation** above. You also close your message with some polite expression. Mention each **complimentary close**. Lastly you sign your name. Mention each **signature**.

Suppose each letter-form to occupy a page, and then carefully describe the position of each part. How do you find these parts punctuated? Notice two new marks in the first form—the **comma** (,) and the **dash** (—). Where do you find these marks together? When the dash is not used after the *salutation*, where does the *body of the letter* begin? Notice the **apostrophe** in the second form. It stands for what omitted figures? Give reasons for the use of all the capitals except those in the *salutation* and the *complimentary close*.

LESSON XVIII.

CAPITALS, ETC.—LETTERS.

DIRECTION.—Copy the following letters, noting carefully capitals, abbreviations, punctuation, and position of parts:—

Vergennes, Vt.

Dec. 8. '87.

Messrs. Clark & Maynard,

771 Broadway, New York.

Gentlemen, — For the enclosed money order (\$1.11) please to send me by mail the following:—

2 Lamb's Tales from Shakespeare.

1 Irving's Legend of Sleepy Hollow.

2 Shak's King Henry V., Kellogg's Ed.

1 " As You Like It. " "

I should be obliged for a full list of your "English Classics."

Respectfully yours,

Oliver Twist.

9009 Prairie Ave., Chicago.
Aug. 10, 1887.

My dear Aunt,

Your kind letter of July 31 was received yesterday. Florence and I are delighted to learn that you will accompany us on our trip to the Yosemite Valley, Bridal Veil Fall, Cathedral Rock, Cap of Liberty, Glacier Point, Big Tree Grove, and all the grand things of this wonderful valley will be doubly enjoyable if we can see them through your eyes as well as our own.

Next Monday we shall begin to journey with you—in

imagination—over the Boston and Albany R.R., the New York Central and Hudson River R.R., the Lake Shore and Mich. Southern R.R., to the Lake Shore Depot, Chicago, where imagination shall be dismissed. Longing to see you, I am,

Your affectionate nephew:

Paul Dombey.

Miss Louisa M. Alcott,

Concord, Mass.

Stamp

Miss Louisa M. Alcott,
Concord,

P.O. Box 999.

Mass.

Observation Exercises.—Do you find in any *salutation* or *complimentary close* capitals that are not provided for in the general rules? Give rules for the other capitals. Explain the abbreviations found in Lessons XVII. and XVIII. (See p. 319.)

Name the different parts of the letters above and describe their position.

In the last letter what change do you find in the position of the *address*? In a letter of friendship this is the proper position for the address.

Notice that the body of this letter is divided into parts called **paragraphs**. Remember that a paragraph always begins a new line, with a wider margin for the first word.

Composition—Letters.

To the Teacher.—We suggest that the pupil be required to write letters to illustrate the use of capitals, etc. For instance, an invitation to a friend may be accompanied by a description of the route to be taken and of the places or objects of interest to be seen on the way. Or the pupil may mention some of the books he likes best with brief reasons for his choice.

LESSON XIX.

* VERBS.

Introductory.—You hardly need an introduction to the next class of words, or *part of speech*.

You have learned that every predicate contains a word that *asserts*, and that no sentence can be made without such a word. Examine Lessons I. and VI., and then illustrate what we have said about *asserting* words.

* The *participle* and the *infinitive* are classed with the verb as exceptional forms, although they lack the power to assert.

On account of their importance, these words that **assert** are called **Verbs** (*the words*). *Verb* means *word*.

In "trees *growing*," *growing* expresses an action, but does not assert. In "Trees *grow*," *grow* expresses the same action and asserts.

In "There *is* a Creator," or "A Creator *exists*," *is* and *exists* assert being, or existence. In "The child *sleeps, rests, or lies* in bed," each verb, *sleeps, rests, and lies*, tells the state, or condition, in which the child is—that is, asserts state of being.

Nouns and verbs are the *chief words* of a sentence.

Exercises.—Read the first paragraph of Lesson X., and put the word *verb* in the place of the word *predicate*. Mention the predicates of the eight sentences given in Lesson X. Each of these predicates may be treated as one verb. Give five other verbs each containing two or more words.

Same Words as Nouns and as Verbs.

- | | |
|----------------------|--------------------------------|
| (a) Parrots talk. | (c) The crowd dispersed. |
| (b) The talk ceased. | (d) Strange thoughts crowd in. |

Observation Exercises.—What part of speech is *talk* in (a) above? —in (b)? What is *crowd* in (c)?—in (d)? Do you look to the form, or to the use, of a word to tell its part of speech?

DIRECTION.—Use each of the following words, first as a *subject noun*, and then as a *predicate verb* or as a part of such verb:—

- | | | |
|---------|----------|-------------|
| 1. ride | 4. face | 7. branches |
| 2. cut | 5. pity | 8. skates |
| 3. head | 6. sound | 9. drops |

DEFINITION.—A *Verb* is a word that asserts action, being, or state of being.

LESSON XX.

SUBJECT NOUN AND PREDICATE VERB—AGREEMENT.

DIRECTION.—Make twenty-four sentences by combining the following *nouns* and *verbs*—

Nouns.

- | | |
|----------------------|-------------------|
| 1. girl, girls | 7. torch, torches |
| 2. hen, hens | 8. coach, coaches |
| 3. turkey, turkeys | 9. fox, foxes |
| 4. lamb, lambs | 10. goose, geese |
| 5. tiger, tigers | 11. man, men |
| 6. cricket, crickets | 12. ox, oxen |

Verbs.

- | | |
|----------------------|---------------------|
| 1. giggle, giggles | 7. flash, flashes |
| 2. cackle, cackles | 8. pass, passes |
| 3. gobble, gobbles | 9. watch, watches |
| 4. bleat, bleats | 10. gabble, gabbles |
| 5. growl, growls | 11. march, marches |
| 6. chirrup, chirrups | 12. bellow, bellows |

Observation Exercises.—Notice what forms of the noun and the verb go together, or agree.

What is the difference in meaning between *girl* and *girls*? How is this difference shown? Which of the words above are made to mean more than one by adding *s*? Which, by adding *es*? Which, by a change in the middle? Which adds *en*?

Notice that *giggle* and *giggles* do not differ in meaning; both forms express the same action.

Which of the verbs above agree in form with plural subjects? Which, with singular subjects? Which add *s* when the subject names but one? Which add *es*?

Try to pronounce *torch*, *fox*, *flash*, *pass*, and add the sound of *s*

without making another syllable. Can you now see why *es* is added to these words and pronounced as a separate syllable?

As you have learned the great advantage of putting things that are alike into classes, you will see the advantage of making the following general statements, which cover the cases just examined and hundreds of others :—

RULE.—Nouns are generally made plural by adding *s* or *es*.

Caution.—When a simple form of the verb is used to tell what one thing *does*, *s* or *es* is added (unless the subject is *I* or *you*).

Observation Exercises.—See which of the verbs above will agree with *I*,—with *you*,—with *he*,—with *she*,—with *it*,—with *they*.

Make some of these verbs tell what one thing *did*, and then see whether the Caution above will work.

DIRECTION.—Put a subject before each of the following verbs :—

- | | |
|---------------------|--------------------------|
| 1. — is inhaled. | 5. — are invented. |
| 2. — was suspended. | 6. — were organizing. |
| 3. — has succeeded. | 7. — have been measured. |
| 4. — does contract. | 8. — do expand. |

Observation Exercises.—Which of the verbs above take plural subjects? Which take singular subjects? Change your singular subjects to plural subjects and your plural subjects to singular subjects, and make your predicate verbs *agree*.

This leads us to the following conclusions :—

Caution.—*Is*, *was*, *has*, and *does* are used with singular subjects. *Are*, *were*, *have*, and *do* are used with plural subjects.

Remark.—*I* can be used with *am*, *was*, *have*, and *do*. *You* may mean one or more than one, but its verb is always plural. (For the forms that agree with *thou*, see pp. 304–306.)

LESSON XXI.

AGREEMENT—CONTINUED.

When the verb immediately follows its subject, there is little danger of disagreement, except that

was is often used incorrectly for *were*; as,

We *was*, You *was*, They *was* (incorrect);

We *were*, You *were*, They *were* (correct).

DIRECTION.—Make four sentences, using for subjects *we*, *you*, *they*, and some *plural noun*, and, for predicates, compound verbs introduced by *were*; then change these to interrogative sentences, marking them thus :—

You were chosen.

Were you chosen?

DIRECTION.—Repeat aloud the expressions just written and others containing *you were*, etc., till the correct form sounds more natural than the incorrect.

If the subject follows the verb, or if other words come between these parts, one not familiar with analysis is liable to use the wrong form of the verb; as,

After this comes the calisthenic *exercises* (incorrect);

After this come the calisthenic *exercises* (correct).

A *cargo* of Delaware peaches have arrived (incorrect);

A *cargo* of Delaware peaches has arrived (correct).

DIRECTION.—From the following verbs select the proper words to fill the blanks in the sentences below :—

Remark.—To determine the form of the verb, see how it sounds when placed immediately after its subject.

1 is are	2 was were	3 has have	4 does do
5 comes come	6 goes go	7 thinks think	8 writes write

1. With what kind of letter (4) each * of these names begin ?
2. Under this rule (1) found important exceptions.
3. The farm, with all the cattle and horses, (2) sold.
4. With what mark (4) imperative sentences end ?
5. Every effort of the friends of these measures (3) failed.
6. There (5) trying times in every man's life.
7. One of them (6) to Vassar College.
8. Not one in ten (7) about this.
9. Neither of you (8) correctly.

Words are sometimes *contracted* by dropping one or more letters and using the *apostrophe* (') to mark the omission.

DIRECTION.—Use the following contracted forms :—

Are n't = are not ; *does n't* = does not ; *don't* = do not ; *has n't* = has not ; *have n't* = have not ; *was n't* = was not ; *were n't* = were not ; *I've* = I have ; *'t is* = it is.†

Remark.—Notice that the Rule for writing *abbreviations* does not apply to *contractions*.

Aint, haint, 'taint are incorrect.

* The adjective pronouns *each*, *one*, and *neither* are always singular.

† In *formal* prose composition such contractions should generally be avoided.

Don't is often used incorrectly for *does n't*.

It *don't* work ; He *don't* care ; Mary *don't* try (incorrect) ;

It *does n't* work ; He *does n't* care ; Mary *does n't* try (correct).

Choosing the Right Verb.

DIRECTION.—Copy the four correct sentences below ; determine why the verbs in the other sentences are incorrectly used, and how they may be correctly used :—

1. He *learnt* me to do it (incorrect) ;
2. He *taught* me to do it (correct).
3. I *guess* (or *calculate*) I shall go (incorrect) ;
4. I *think* that I shall go (correct).
5. We *expect* that he is dead (incorrect) ;
6. We *believe* (or *suppose*) that he is dead (correct).
7. *Can* I see you a moment ? (incorrect) ;
8. *May* I see you a moment ? (correct).

To the Teacher.—Let the pupils repeat aloud short expressions illustrating the correct use of *was*, *were*, *are n't*, *don't*, *does n't*, *have n't*, etc. till the ear is accustomed to the right form.

With the exception of a few such forms as *You was*, *He aint*, *don't*, etc., violations of the rules of concord come from the speaker's inability to recognize instantly his simple subject and simple predicate. The necessity of continued practice in pointing out these parts—especially in sentences where they are transposed, or where intervening words are liable to confuse—is apparent.

Much time is wasted in drill on the "conjugations," and in correcting person and number forms when the verb immediately follows its subject.

LESSON XXII.

REVIEW—PROOF-MARKS.

Remark.—The following are some of the marks used in correcting proof-sheets for the printer:—

ſ Dē-le = Strike out.

^ Cā-ret = Something to be inserted.

/ This calls attention to points or letters placed in the margin as corrections.

⊙ This calls attention to the period.

tr. Transpose.

¶ Begin a new paragraph with the word preceded by [.

No ¶ No new paragraph.

✓ This calls attention to the apostrophe.

DIRECTION.—Note the meaning of the marks above, and rewrite the following exercises, making the corrections indicated, and giving reasons as far as they have been learned:—

ſ ⊙ Capt. James P. Cads.

⊙ M St. Louis, Mo.

·/ ⊙ Hon. Andrew D. White, S. S. D.

·/ ⊙ Ithaca, N. Y.

ſ ·/ Miss Kate Field.

S C Salt lake city.
Utah.

C. / Ocala, Marion Co., Fla.,

Jan. 10, '88.

d / My Dear Friend,

Yours of the

21st Inst. was welcome.

No. 1 How I enjoyed the story
of your Christmas vacation!

You are an excellent letter-

writer. [My vacation was spent
quietly, but with "St. Nicholas,"
"The Youth's Companion," and
"Nights with Uncle Remus"

tr.) one could be hardly dull.

Very sincerely yours,

David Copperfield.

Samuel Gulliver,

San Diego, Cal.

Just Chandler Harris's

Master

LESSON XXIII.

REVIEW.

DIRECTION.—Correct the following, and give reasons:—

- I 1. *There goes the cars.*
es 2. *There go, a train of cars.*
M?/ 3. *must we submit.*
!/ 4. *Must we submit.*

Explanation.—(3) is used to make an inquiry, (4) to express strong feeling. In writing, this difference is shown by punctuation; in speaking, by emphasis, inflection, and tone of voice.

Review Questions.—Explain the meaning of the terms *heading*, *address*, *salutation*, *body of the letter*, *complimentary close*, *signature*, *superscription*, as used in letter-writing. Describe the position of these different parts of a letter. Where should the first word of a paragraph be written?

What does the word *verb* mean? What is the chief office of a verb? What three things may a verb express? Illustrate. Define a verb. Give several words that may be used either as nouns or as verbs.

How are nouns usually made plural? When is *s* or *es* added to a verb? Illustrate. Name four words that must agree with singular subjects, and four that must agree with plural subjects.

How are words sometimes contracted? Name one difference between a contraction and an abbreviation.

LESSON XXIV.

NOUNS AND VERBS DISTINGUISHED.

DIRECTION.—Notice that the words in each of the following pairs are pronounced alike. Make sentences in which the first word of each pair shall be used as a noun and the second as a verb or part of a verb :—

- | | |
|-----------------|-----------------|
| 1. nose knows | 10. weight wait |
| 2. brows browse | 11. meat meet |
| 8. skull scull | 12. berry bury |
| 4. waist waste | 13. wood would |
| 5. side sighed | 14. scene seen |
| 6. heel heal | 15. steel steal |
| 7. bee be | 16. way weigh |
| 8. sea see | 17. cell sell |
| 9. bin been | 18. seam seem |

Nouns and Pronouns.

DIRECTION.—Make sentences in which the first word of each following pair shall be used as a noun and the second as a pronoun :—

- | | |
|--------------|--------------|
| 19. eye I | 20. hour our |
| 21. hymn him | |

LESSON XXV.

MODIFIED SUBJECT.

Introductory.—The word *house* will probably call up in your mind a dim, uncertain picture. **Brick house** gives a clearer picture, and **red brick house** a still clearer picture. **That large, square, two-story red brick house** makes the picture very much clearer.

In expressing our thoughts we generally need more than one word to present fully and clearly the thing thought about.

That large, square, two-story red brick house was sold.

House here names the thing thought about, but it stands only for those qualities common to all houses. Additional words are required to bring out the particular qualities of the house mentioned.

What word tells the material of this house? What, the color? What, the form? What two words give its size or dimensions? What word points it out as the particular house that you have known before? Does *that* tell a quality, or does it simply *limit* the meaning to one particular house?

You noticed that the picture presented to the mind by the subject changed somewhat with every new word added.

Modify means *to change*, so these words that change the meaning of the subject are called **Modifiers**.

That, large, square, two-story, red, and brick are *modifiers* of *house*.

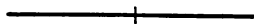
That large, square, two-story red brick house is the **Modified Subject**.

DEFINITION.—A *Modifier* is a word or group of words joined to some part of the sentence to qualify or limit the meaning.

The *subject* with its *modifiers* is called the **Modified Subject**.*

Analysis and the Diagram.

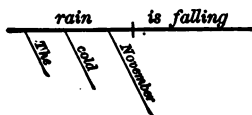
To picture the analysis of a sentence we draw a heavy line and divide it thus :—



The first part represents the *subject*, the second part the *predicate*.

* When we use the word *subject* without prefixing a qualifying word, it may be understood to mean the **Simple Subject**, or *unmodified subject*.

Modifiers are represented by light lines placed below and attached to the line standing for the word modified, thus :—



Look at this picture carefully, and you will see that it tells in a very simple way the most of what is told in the Oral Analysis below. We call this picture a **Diagram**.

DEFINITION.—A *Diagram* is a picture of the offices and relations of the different parts of a sentence.

DIRECTION.—Analyze and diagram the following :—

Example.—*The cold November rain is falling.*

Written Analysis.—See *diagram* above.

Oral Analysis.—This is a declarative sentence. *Rain* is the *subject*, and *is falling* is the *predicate*. *November* tells the month of the rain; *cold*, the feeling or temperature; and *the* points out a particular rain; therefore, *the*, *cold*, and *November* are modifiers of *rain*.

The cold November rain is the *modified subject*.

1. The dark clouds lower.
2. The dead leaves fall.
3. A boding silence reigns.
4. The angry wind is howling.
5. The strong forest trees are bending.
6. That dilapidated old wooden building has fallen.
7. I alone have escaped.
8. The odious Stamp Act was repealed.
9. Does every intelligent American citizen vote ?
10. Were the oppressed Russian serfs liberated ?

Observation Exercises—Review.—The first seven sentences could be used together in making a word picture of what ? Explain the capitals in (8), (9), (10).

Why is *s* added to the verb in (3) and not in (1) and (2) ? Show that *is*, *are*, *has*, *have*, *was*, *does*, and *were* are used correctly in the other sentences.

LESSON XXVI.

ADJECTIVES.

Introductory.—Words joined to nouns and pronouns to describe or limit make a separate class called **Adjectives**. The word *adjective* means *joined to*.

All the *modifiers* in the preceding Lesson are *adjectives*.

DIRECTION.—Join the following adjectives to nouns ; and then tell which merely *point out* the thing or things named ; which tell the *number* ; which, the *quantity (how much)* ; and which, the *quality (what kind)* :—

The, an, a, one, two, ten, many,
this, that, much, some, modest, patient,
faithful, golden, fragile, sparkling.

DEFINITION.—An *Adjective* is a word used to modify a noun or a pronoun.

Words denoting *quality* form a very large and important group. Our knowledge of the things about us is a knowledge of their qualities.

To the Teacher.—In the following groups we aim to give, mainly, words that offer some difficulty as to spelling and use, but words that can very profitably be here added to the pupil's vocabulary.

We suggest that the grouping and the application of these qualities be first discussed in oral recitation, and that the adjectives be then written with appropriate nouns. The pupils can extend the list by adding the more common words.

Two recitations may profitably be made of this.

Some Qualities learned directly through the Senses.

DIRECTION.—Name things that have these qualities :—

Seeing.

scarlet	opaque	gaudy
crimson	dingy	variegated
florid	vivid	verdant
sallow	gorgeous	transparent

Hearing.

audible	deafening	monotonous
stunning	purling	discordant
thundering	husky	melodious

Smelling.

fragrant	odorous	fetid
balmy	rancid	aromatic

Tasting.

acid	delicious	palatable
acrid	insipid	savory
pungent	brackish	luscious

Feeling.

rough	hard	tepid
gritty	keen	sultry

When words ordinarily denoting properties of matter are used to indicate qualities pertaining to the mind as, *hard hearts*, *sweet temper*, *pungent remark*, they are said to be used *figuratively*. Find other examples if you can.

LESSON XXVII.

SAME WORD AS DIFFERENT PARTS OF SPEECH.

Observation Exercises.—What part of speech is *stone* in the first sentence of the Example below ?—in the second ?—in the third ? Is it the form, or the use, of a word that determines its class ?

DIRECTION.—Use each of the words below (1) as a noun, (2) as a verb, and (3) as an adjective :—

Example.—The Moabite *stone* was broken.

Stone the reptile.

Stone implements were found.

brown	iron	salt
right	wrong	frame
cash	love	fancy

Verbs are often converted into adjectives ; as, *lowing* herds, *fallen* leaves.

DIRECTION.—Use each of the following words (1) as an adjective, and (2) as a verb or part of a verb :—

running	learned	broken
dancing	defeated	spoken
cheering	advanced	written

Nouns are often converted into adjectives ; as, *meadow* flowers, *leather* apron, *Virginia* planters.

DIRECTION.—Use each of the following words (1) as an adjective, and (2) as a noun :—

gold	mountain	London
cotton	California	New York

LESSON XXVIII.

CHOOSING RIGHT ADJECTIVES.

DIRECTION.—Mention as many as you can of the qualities belonging to—

chalk	ice	brooks	clouds
water	snow	ocean	music

DIRECTION.—Mention animals that may be described by the adjectives—

timid	fleet	cunning	ferocious
gentle	graceful	sagacious	venomous

Caution.—Careless persons and those that have a meager list of adjectives at command overwork and abuse such words as—

nice, awful, horrid, splendid, elegant, lovely.

Nice mountain, *awful* pen, *horrid* ink, *splendid* pie, *elegant* beef, *lovely* cheese, etc.—are bad.

DIRECTION.—Study the meaning of the six adjectives last mentioned, and use them to fill the following blanks, taking care that the adjective chosen fitly qualifies the three nouns to which it is prefixed :—

_____ {	distinction	_____ {	palace
	workmanship		victory
	calculation		illumination
_____ {	stillness	_____ {	manners
	chasm		taste
	rumbling		furniture
_____ {	child	_____ {	deeds
	features		dreams
	character		butchery

LESSON XXIX.

CHOOSING AND ARRANGING ADJECTIVES.

Caution.—We often spoil a word picture by using too many adjectives.

Example.—A *great, large, wide, roomy, spacious* hall (bad);
A *spacious* hall (much better).

Caution.—We must never use the pronoun *them* for the adjective *those*.

Example.—*Them* apples are ripe (incorrect);
Those apples are ripe (correct).

Caution.—*These, those, two, three,* and other adjectives denoting more than one require plural nouns.

Examples.—*These sort* of people (incorrect);
This sort of people (correct).
Five pound of sugar (incorrect);
Five pounds of sugar (correct).

Caution.—The adjective *an* drops *n* when the first word that follows begins with a consonant sound—that is, any sound except the open voice sounds of *a, e, i, o, u*.*

Examples.—*An* apple, *an* enemy, *an* icicle, *an* oriole, *an* uncle, *a* ripe apple, *a* bitter enemy, *a* long icicle, *a* kind uncle, *a* man, *an* honest man (*h* is silent), *a* horse, *a* unit (*u* = yoo), *a* one (*one* begins with the sound of *w*).

DIRECTION.—Study the examples above and give the sound that controls the form of *an*.

To the Teacher.—If the pupils have any difficulty in using the correct form of *an*, let the list above be extended, and the expressions repeated in quick succession.

Caution.—When two or more adjectives are joined to a noun, we must look to their arrangement and punctuation.

Examples.—(a) *Industrious young* men were chosen.
 (b) *Honest, industrious* men were chosen.

* See p. 315.

Explanation.—In (a), *young* modifies *men*, and then *industrious* tells what kind of young men. *Young* comes next to the noun because first in rank.

In (b), *honest* and *industrious* modify the noun independently of each other—are of the same rank. In such cases we place the adjectives where they will sound best—generally the shortest first.

Notice the comma in (b),—*and* could be supplied ; *and* could not be supplied in (a).

DIRECTION.—Correct the following as indicated, and give your reasons :—

- | | |
|--|---|
| <i>I I I</i>
<i>I I</i>
<i>Those</i>
<i>those</i>
<i>That</i>
<i>s/</i>
<i>tr.</i>
<i>I tr.</i>
<i>s/ s/</i> | 1. Superb, delicious magnificent pumpkin-pie.
2. A stingy , miserly close-fisted fellow.
3. Them vulgar fellows should be reproved.
4. Will you pass them potatoes ?
5. Those kind of men should be avoided.
6. Two bushel _Λ of apples were picked.
7. The (<u>blue</u> beautiful _Λ) sky is cloudless.
8. A _Λ <u>enthusiastic</u> , (<u>large</u>) crowd was addressed.
9. An old man, tall _Λ straight _Λ and dignified. |
|--|---|

(Notice the comma between the noun and the three adjectives that follow.)

LESSON XXX.

ADJECTIVES—REVIEW.

DIRECTION.—Copy the following, noting carefully capitals, spelling, punctuation, and the use of adjectives :—

We piled with care our nightly stack
Of wood against the chimney-back,—

The oaken log, green, huge, and thick,
And on its top the stout back-stick ;
The knotty fore-stick laid apart,
And filled between with curious art
The ragged brush ; then, hovering near,
We watched the first red blaze appear,
Heard the sharp crackle, caught the gleam
On whitewashed wall and sagging beam,
Until the old, rude-furnished room
Burst, flower-like, into rosy bloom.

Whittier.—Snow-Bound.

Observation Exercises.—Of what are the lines above a picture ? Where, and in what kind of house, do you think this picture was seen ?

What object is pictured by the help of five adjectives ? Are the adjectives that precede the name of this object of the same rank ? Are those that follow of the same rank ? What noun is modified by three adjectives of different rank ? What noun by three adjectives two of which are of the same rank ? What difference is found in the punctuation of these several groups ?

Notice how the noun *crackle* crackles as you pronounce it, and how the adjective *sharp* makes it penetrate. Notice how strong a picture is made in the two lines immediately before the last. The adjectives here used bring out the most prominent qualities of the room, and these qualities bring along with them into the imagination all the other qualities. This is what we must try to make our adjectives do.

Point out all the adjectives in the selection above, and explain the office of each.

What peculiar use of capitals do you discover in these lines of poetry ?

CAPITAL LETTER—RULE.—The first word of a line of poetry should begin with a capital letter.

Composition.

To the Teacher.—Let the pupils describe the building of a great fire in the fire

place of an old-fashioned country house. They may convert the poetical language above into plain prose, with such additions as they choose to make. The description may be in the form of a letter to a city friend.

The exercises in this lesson are, of course, only suggestions that may be varied and extended at will. We recommend that choice passages of description in prose and in poetry be put before the pupils for the study of adjectives.

Let attention be called to the advantage of bringing out only the most prominent and characteristic qualities of objects described, and of choosing those adjectives that most fitly represent such qualities.

LESSON XXXI.

MODIFIED PREDICATE.

Introductory.—Two words may express a thought in a general way; as, *Leaves fall*. If we wish to bring out particular qualities, we add modifiers to the subject; as, *red maple leaves*. If we wish to tell *how*, *when*, *where*, or *why* leaves fall, we must add one or more words to the predicate to vary or modify its meaning; as,

- (a) *Leaves fall quietly.*
- (b) *Leaves fall annually.*
- (c) *Leaves fall here.*
- (d) *Why do leaves fall?*

What does *why* inquire for? What does *here* tell?—*annually?*—*quietly?*

To a modifier of the subject or a modifier of the predicate we may add another modifier; as,

- (e) *Very bright lights are shining.*
- (f) *Lights are shining very brightly.*

In (e), *very* modifies *bright*, in (f), *very* modifies *brightly*. In each case *very* tells the extent or degree of brightness.

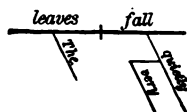
We may add another modifier to *very*, giving more force; as,

- (g) *Lights are shining so very brightly!*
-

The *Predicate* with its *Modifiers* is called the *Modified Predicate*.*

Analysis.

1. The leaves fall very quietly.



Explanation.—The two lines forming this group slant the same way to show that each stands for a modifying word. The line standing for the principal word of the group is joined to the predicate line. The end of the other is broken, and turned to touch its principal.

Oral Analysis.—This is a declarative sentence. *Leaves* is the subject, and *fall* is the predicate. *The* points out leaves, and is therefore a modifier of the subject; *very quietly* tells the manner of falling, and is therefore a modifier of the predicate; *very* tells how quietly. *The leaves* is the modified subject, and *fall very quietly* is the *modified predicate*.

To the Teacher.—Pupils should be able to give full formal analyses, but to apply the full form to every sentence is a waste of time. That the pupil should be able to explain in his own language the function and force of each element is essential, but he should not be required to repeat mechanically what he is already familiar with.

2. The crocus flowers very early.
3. A violet bed is budding near.
4. Threatening clouds are moving slowly.
5. Bright-eyed daisies peep up everywhere.
6. The wind sighs so mournfully!
7. Why will people exaggerate so!
8. An intensely painful operation was performed.
9. The patient suffered intensely.
10. Therefore he spoke excitedly.

* When we use the word *predicate* without prefixing a qualifying word, it may be understood to mean the **Simple Predicate**, or *unmodified predicate*.

11. We now travel still more rapidly.
 12. You will undoubtedly be very cordially welcomed.
 13. Have not those severe laws been recently repealed ?
 14. So brave a deed cannot be too warmly commended.
-

LESSON XXXII.

ADVERBS.

Introductory.—In arranging words into classes, those that modify *verbs* are called **Adverbs**. The word *adverb* means *to a verb*. With adverbs are also put those modifiers that are joined to other modifiers, that is, those words that modify *adjectives* or *adverbs*.

DIRECTION.—Point out the adverbs in the sentences for analysis in the preceding Lesson ; explain the office of each, and tell which express *time*, which *place*, which *degree*, which *manner*, and which *cause*.

Explanation.—There are only two adverbs of *cause* in these sentences ; one inquiring for a cause, and the other referring back to some cause. Such words as *not* and *undoubtedly* may be called adverbs of *manner*. They denote the manner of assertion, not the manner of the action.

DIRECTION.—In the examples of the preceding Lesson find an adverb that in one sentence modifies a *verb*, in another an *adjective*, in another an *adverb* ; one that modifies a *verb* and an *adjective*.

DEFINITION.—An *Adverb* is a word used to modify a verb, an adjective, or an adverb.

Caution.—We must place adverbs where they will sound best and make the meaning clearest ; as,

Examples.—I *only* want one pencil (incorrect);
I want *only* one pencil (correct).

He must have *certainly* been sick (incorrect);
He must *certainly* have been sick (correct).

Caution.—Adverbs, as well as adjectives, are often misused ; as,

Example.—You are *awfully* kind (incorrect);
You are *very* kind (correct).

Caution.—Two negative (or denying) words are sometimes unintentionally made to contradict each other ; as,

Example.—I have *n't no* pencil (incorrect);
I have *no* pencil (correct).

Remember that a word picture may often be made stronger by a proper selection of the noun and the verb than by the use of many adjectives and adverbs ; as,

Examples.—The *little feathered creature* was startled ;
The *robin* was startled (stronger).
Time *passes away very rapidly* ;
Time *flies* (stronger).

Review—Parts of Speech.

DIRECTION.—Arrange all the words in the last eight sentences of the preceding Lesson into groups, thus :—

NOUNS.	PRONOUNS.	ADJECTIVES.	VERBS.	ADVERBS.
crocus		the	flowers	very early

LESSON XXXIII.

FORMS OF ADJECTIVES AND ADVERBS—COMPARISON.

Introductory.—Our knowledge of things, as you learned in Lesson XXVI., is a knowledge of their qualities, and much that we know about qualities is learned by bringing things into *comparison*.

When we speak of horses as *large* animals, and mice as *small*, what do *large* and *small* mean? Is a horse large compared with an elephant or a mountain? Is a mouse small compared with one of the many creatures to be found in a drop of water? How much meaning would these words here convey if we had not in our mind certain groups of animals with which we compare horses and mice?

When we call a boy *good*, do we mean *good* compared with angels?

Give other illustrations to show how much our knowledge of qualities depends on comparison.

We often compare *two* things to find which has *more* of some quality than the other; as, "This pencil is *longer* than that."

We often compare a group of *three or more* things to find which has *the most* of some quality; as, "This pencil is the *longest* of the five."

What two syllables are here added to the adjective to help in expressing these comparisons?

You see that for convenience in denoting comparison adjectives have three forms; as,

long, long + er, long + est,

called by grammarians the *positive*, the *comparative*, and the *superlative* form, or *degree*.

Some *adverbs* are varied in the same way; as,

soon, soon + er, soon + est.

DIRECTION.—Make sentences illustrating the three forms of each of the following adjectives (see Rules for Spelling, p. 318):—

Noble, lovely, broad, thin, red,
nimble, hardy, handsome, heavy, hot.

Instead of using the syllables *er* and *est* we often prefix the adverbs *more* and *most* to aid in denoting comparison ; as,

noble, nobler, noblest = noble, *more* noble, *most* noble.

DIRECTION.—Use the *positive*, the *comparative*, and the *superlative* of each of the following adjectives and adverbs, selecting the form of comparison that will sound best :—

Beautiful, pretty, brilliant,
calm, beautifully, calmly.

Remark.—Many adverbs are made by adding *ly* to adjectives.

Caution.—We should choose the form of comparison that will sound best, but we must not use double forms.

Examples.—Amiabler (wrong), More happier (wrong),
 more amiable (right). happier (right).

Review Exercises.

DIRECTION.—Correct the following as indicated, and give your reasons :—

delightful

very anything

to

1. I can't do no better.
2. We had a perfectly elegant time.
3. He chose a ~~more~~ humbler part.
4. This is a ~~tremendously~~ hard lesson.
5. I did n't say ~~nothing~~.
6. We (always should) do our duty.
7. This was the ~~most~~ unkindest cut of all.

LESSON XXXIV.

ADJECTIVES AND ADVERBS—REVIEW.

DIRECTION.—Copy the following, noting carefully capitals, spelling, punctuation, and use and form of adjectives and adverbs :—

Dear though the shadowy maple be,
And dearer still the whispering pine,
Dearest yon russet-laden tree
Browned by the heavy-rubbing kine !

There childhood flung its rustling stone,
There venturous boyhood learned to climb,—
How well the early graft was known
Whose fruit was ripe ere harvest-time !

Holmes.

Observation Exercises.—In the first stanza above, what three words express different degrees of the same quality ? What three things are compared ?

Why does the poet use *shadowy* to describe the maple, and *whispering* to describe the pine ? Can a pine really whisper ? *Whispering* is used figuratively.

What adjective in the third line is used merely to point out ? *Russet* and *laden*, with a hyphen between, form a compound adjective. Explain the meaning of this compound. Does the poet use a verb, or an adjective, to tell what the “kine” (cows) did to make the apple-tree brown ?

More than half the words in the first stanza are adjectives ; point them out. You will find in the second line the only adverb in this stanza ; explain its office.

Can a *period of life* fling a stone ? Then *childhood*, in the second stanza, must be used figuratively ; explain its meaning. Explain

“venturous boyhood.” Explain “rustling stone.” Point out a compound noun made by the aid of a hyphen.

The line next to the last makes by itself what kind of sentence? Convert this into an interrogative and then into a declarative sentence, and point out all changes. What adjective in this line may be used as an adverb? and what adverb as an adjective? Illustrate.

Point out and explain the four adverbs in this stanza.

What kind of letter at the beginning of each line in the selection above?

You have no doubt noticed that what we here call a *stanza* corresponds to the part of a prose composition called a *paragraph*. How many of the above lines are required to make a full set of rhyming lines?*

Composition.

To the Teacher.—Let the pupils put the poet's thought into language of their own, making some such analysis as the following:—

TREES.

Affection for trees.

Early associations that endear the apple-tree.

An informal talk on trees will draw out from the pupils many interesting facts, which may easily be arranged into a formal composition.

It will at first be necessary to aid the pupils in finding the proper *headings* under which these facts may be grouped, and in arranging these groups, or *paragraphs*, in proper order.

Let selections in prose and in poetry be made for Observation Exercises similar to those above.

In all these composition and observation exercises special attention should be paid to the application of all that has been taught concerning adjectives and adverbs.

* Only the teacher can determine whether the pupils are sufficiently mature to receive instruction here concerning the nature of verse, its division into feet, etc.

LESSON XXXV.

NOUNS, VERBS, ADJECTIVES, AND ADVERBS DISTINGUISHED.

DIRECTION.—The abbreviation placed before or after each of the following words indicates its class, or part of speech; make sentences, employing these words as indicated:—

(*n.* = noun, *v.* = verb, *adj.* = adjective, *adv.* = adverb.)

<i>adv.</i> here	hear <i>v.</i>	<i>adj.</i> new	knew <i>v.</i>
<i>adv.</i> not	knot <i>n.</i>	<i>adj.</i> blue	blew <i>v.</i>
	sew <i>v.</i>	<i>adj.</i> fore	four <i>adj.</i>
<i>adv.</i> so	sow <i>v.</i>	<i>adj.</i> coarse	course <i>n.</i>
<i>adv.</i> wholly	holy <i>adj.</i>	<i>adj.</i> pale	pail <i>n.</i>
<i>adj.</i> or <i>adv.</i> no	know <i>v.</i>	<i>adj.</i> whole	hole <i>n.</i>
<i>adj.</i> or <i>adv.</i> right	write <i>v.</i>	<i>adj.</i> main	mane <i>n.</i>
<i>adj.</i> dear	deer <i>n.</i>	<i>n.</i> or <i>adj.</i> male	mail <i>n.</i>
<i>adj.</i> red	read <i>v.</i>	<i>adj.</i> one	won <i>v.</i>
<i>adj.</i> eight	ate <i>v.</i>	<i>adj.</i> weak	week <i>n.</i>
<i>adj.</i> bare	bear <i>n.</i> or <i>v.</i>		

LESSON XXXVI.

REVIEW.

What is a modifier? Illustrate the meaning of *modified subject*. What is a diagram? What is an adjective? Show that some adjectives merely point out, and that some express quality. Show that the same word may be used as different parts of speech. Mention some things to be avoided in using adjectives. Explain the use of *an* and *a*.

What Rule for capitals applies only to poetry?

Illustrate the meaning of *modified predicate*. Show that adverbs may modify three different parts of speech. Show that adverbs may

express time, place, degree, manner, or cause. Define an adverb. Mention some things to be avoided in the use of adverbs.

Illustrate the changes in the endings of adjectives and adverbs to denote comparison. What substitute for these endings is mentioned? Illustrate what is taught regarding the use of these forms.

LESSON XXXVII.

PHRASE MODIFIERS.

Introductory.—To express our thoughts more fully and exactly we may need to expand a word modifier into several words; as, “A *long* ride brought us *there*” = “A ride *of one hundred miles* brought us *to Chicago*.” These groups of words, *of one hundred miles* and *to Chicago*, —the one substituted for the adjective *long*, the other for the adverb *there*—we call **Phrases**.

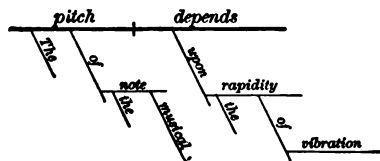
Notice that all the words of a phrase are taken together to perform one distinct office, usually that of an adjective or of an adverb.

Make sentences in which each of the following words shall be used to introduce and connect a phrase: *from, by, at, with, in*. Explain the office of each phrase.

DEFINITION.—A *Phrase* is a group of words denoting related ideas but not expressing a thought.

Analysis.

1. The pitch of the musical note depends upon the rapidity of vibration.



Explanation.—The diagram of the phrase is made up of a slanting line standing for the introductory word, and a horizontal line representing the principal word. Under the latter are drawn the lines

that represent the modifiers of the principal word.

Oral Analysis.—This is a declarative sentence. *Pitch* is the subject, and *depends* is the predicate. *The* and the adjective phrase of *the musical note* are modifiers of the subject ; the adverb phrase *upon the rapidity of vibration* is a modifier of the predicate. *Of* introduces the first phrase, and *note* is the principal word ; *the* and *musical* are modifiers of *note*. *Upon* introduces the second phrase, and *rapidity* is the principal word ; *the* and the adjective phrase of *vibration* are modifiers of *rapidity* ; *of* introduces this adjective phrase, and *vibration* is the principal word.

The pitch of the musical note is the modified subject, and *depends upon the rapidity of vibration* is the modified predicate.

2. Burgoyne surrendered at Saratoga.
3. Read from the book of nature.
4. Was New York settled by the Dutch ?
5. The second Continental Congress convened at Philadelphia.
6. The subject of a sentence is generally placed before the predicate.
7. The first word of every entire sentence should begin with a capital letter.
8. The North Pole has been approached in three principal directions.
9. What a chorus of insect voices may be heard in June !
10. The Gulf Stream can be traced along the shores of the United States by the blueness of the water.

LESSON XXXVIII.

PREPOSITIONS.

Introductory.—The little words that in the preceding Lesson are placed before nouns, thus forming phrases, belong to a class of words called **Prepositions**.*

* From Lat. *præ*, before, and *positus*, placed—their usual position being before the noun with which they form a phrase.

These *prepositions*, as you have learned, introduce and connect phrases. Let us look more closely into their office.

In the sentence "The squirrel ran *up* a tree," *up* shows the relation that the act of running has to the tree. Repeat this sentence, using in place of *up* each of the following words in succession : *around, behind, down, into, over, through, to, under, from*. You see that these ten *prepositions* enable you to express ten different *relations* that the running bears to the tree.

DEFINITION.—A *Preposition* is a word that introduces a phrase modifier, and shows the relation, in sense, of its principal word to the word modified.

DIRECTION.—Point out all the prepositions in the preceding Lesson, and tell what they bring into relation.

Caution.—Great care must be used in the choice of prepositions ; as,

Examples.—He went *in* the house (wrong);
He went *into* the house (right).
She stays *to* home (wrong);
She stays *at* home (right).

DIRECTION.—Rewrite the following sentences, changing the italicized words into equivalent phrases :—

Example.—The sentence was *carefully* written.
The sentence was written *with care*.

1. A group of children were strolling *homeward*.
2. The old soldier fought *courageously*.
3. No season of life should be spent *idly*.
4. The *English* ambassador had not *then* arrived.
5. That *generous* act was *liberally* rewarded.
6. Much has been said about the *Swiss* scenery.

7. A brazen image was *there* set up.
 8. Those *homeless* children were *kindly* treated.

Same Words as Prepositions and as Adverbs.

DIRECTION.—Use the following words as prepositions and as adverbs :—

Example.—Birds were singing *above* us.

Birds were singing *above*.

aboard	after	around	before
below	by	over	past

LESSON XXXIX.

ARRANGEMENT AND PUNCTUATION OF PHRASES.

DIRECTION.—Copy the following, and note the arrangement and the punctuation of the phrases :—

- (a) This place is endeared to me by many associations.
 (b) To me, this place is endeared by many associations.
 (c) Your answers, with few exceptions, have been correctly given.
 (d) He applied for the position, without a recommendation.

Observation Exercises.—Phrases in their **natural order** follow the words they modify. When two or more phrases belong to the same word, the one most closely modifying it stands nearest to it.

In the first sentence above, *to me* tells to whom the place is endeared; *by many associations* tells how it is endeared to me, and is therefore placed after *to me*. Try the effect of placing *to me* last. Phrases, like adjectives, may be of different rank. (See Lesson XXIX.)

Phrases are often **transposed**, or placed out of their natural order.

Notice that *to me*, in (b) above, is transposed and thus made **emphatic**, and that it is set off by the comma.

In (c), the phrase is loosely thrown in as if it were not essential, thus making a break in the sentence. To make this apparent to the eye we set the phrase off by the comma.

Place the phrase of (c) in three other positions, and set it off. When the phrase is at the beginning or at the end of the sentence, how many commas do you need to set it off? How many, when it is in the middle?

Do you find any choice in the four positions of this phrase? After having been told that your answers were correct, would it be a disappointment to be told that they were not all correct? Is the interest in a story best kept up by first telling the important points and then the unimportant particulars? What, then, do you think of placing this phrase at the end?

What does the last phrase of (d) modify? Take out the comma, and then see whether there can be any doubt as to what the phrase modifies.

Let us sum up what we have just learned.

Caution.—Place phrases (and other modifiers) where they will sound best and make the meaning clearest—generally as near as possible to the word modified.

COMMA—RULE.—Phrases that are placed out of their natural order and made emphatic, or that are loosely connected with the rest of the sentence, should be set off by the comma.

COMMA—GENERAL RULE.—Use the comma whenever it will make the meaning clearer.

DIRECTION.—Explain the punctuation of the following sentences; determine what different positions the phrases will take, which form you prefer, and the punctuation for each form:—

1. For this, time will be required.
2. In 1837, on the death of William IV., Victoria succeeded to the throne.
3. No valuable knowledge can be acquired without labor.

4. From peak to peak, the rattling crags among,
Leaps the live thunder.
5. In the preceding sentence, from Byron, *among* is transposed.
6. He went from New York to Philadelphia on Monday.
7. In the dead of night, with a chosen band, under the cover of a truce, he approached.
8. The stories of the adventures of Capt. John Smith were, without doubt, somewhat exaggerated.
9. It has come down by uninterrupted tradition from the earliest times to the present day.
10. Between the two mountains lies a fertile valley.

Observation Exercises.—In (1) above, what change in emphasis is made by putting the words in their natural order? Without the comma in (1) what confusion might arise? Why is the transposed phrase in (10) not set off?

What part of speech is *among*, in (5)?—in (4)?

DIRECTION.—Correct these errors in position; give your reasons; use the comma if necessary:—

11. The honorable member was reproved for being intoxicated by the President.
12. That small man is speaking with red whiskers.
13. A message was read from the President in the Senate.
14. Some garments were made for the poor family of thick material.
15. On Monday evening on temperance by Mr. Gough a lecture at the old brick church was delivered.

To the Teacher.—In the placing of adverbs and phrases great freedom is often allowable, and the determining of their best possible position affords an almost unlimited opportunity for the exercise of taste and judgment.

Many of the principles that underlie the construction of the sentence may be here introduced and worked into the pupil's mode of thought and expression, if only the technicalities of the rhetoricians be avoided, and the pupil be led by easy steps to observe, and to draw his own conclusions.

Such questions as those on (c) above, may suggest one mode of easy approach to what is usually regarded as an abstruse subject.

Lead the pupils to discover for themselves that phrases may be transposed for various reasons—for emphasis, as in (1) above; for the sake of balancing the sentence by letting some of the modifying terms precede, and some follow, the principal parts as in (2); for the purpose of exciting the reader's curiosity and holding his attention till the complete statement is made, as in (7); and for other reasons.

Let the effects of all possible changes in the above examples be fully discussed by the pupils. This may require the time of several recitations.

Other short, easy selections may be made and these exercises continued.

Additional Exercises in Analysis.

The examples above have been carefully prepared with reference to their being used as additional exercises in analysis.

Composition.

We suggest that, from two or more paragraphs of some interesting and instructive article, leading sentences be selected, and that the pupils be required to explain the office and the punctuation of the easier adjective and adverb phrases, to vary the arrangement in every possible way, and to discuss the effects of these changes. Then, after finding the general subject, and the heading for each paragraph, the pupils may arrange these sentences and work them into a composition, making such additions as may be suggested.

LESSON XL.

PARTS OF SPEECH DISTINGUISHED.

DIRECTION.—Make sentences, employing the following words as indicated by the abbreviations:—

(*prep.* = preposition, *pro.* = pronoun.)

<i>prep.</i> to	too <i>adv.</i>	<i>v.</i> sent	cent <i>n.</i>
	two <i>adj.</i>		scent <i>n.</i>
<i>prep.</i> in	inn <i>n.</i>	<i>v.</i> lain	lane <i>n.</i>
<i>prep.</i> through	threw <i>v.</i>	<i>n.</i> or <i>v.</i> bow	bough <i>n.</i>
<i>prep.</i> or <i>adj.</i> past	passed <i>v.</i>	<i>v.</i> guessed	guest <i>n.</i>
<i>adv.</i> forth	fourth <i>adj.</i>	<i>v.</i> led	lead <i>n.</i>
<i>adj.</i> great	grate <i>n.</i> or <i>v.</i>	<i>adj.</i> all	awl <i>n.</i>
<i>adv.</i> there	their <i>pro.</i>	<i>v.</i> break	brake <i>n.</i>
<i>v.</i> pare	pear <i>n.</i>	<i>v.</i> lessen	lesson <i>n.</i>
	pair <i>n.</i>	<i>adj.</i> some	sum <i>n.</i>
<i>n.</i> or <i>v.</i> pause	paws <i>n.</i>	<i>v.</i> wring	ring <i>n.</i> or <i>v.</i>

LESSON XLI.

COMPOUND PARTS.

Introductory.—(a) *William and Mary* reigned together.

(b) Tides *ebb and flow*.

William and Mary, connected by *and*, form the **Compound Subject** of *reigned*.

Ebb and flow, connected by *and*, form the **Compound Predicate** of *tides*.

Other parts may be compounded ; as,

(c) *Cloudy or rainy* weather may be expected.

(d) The figure swayed *back and forth*.

(e) Dispatches were received *from London and from Paris*.

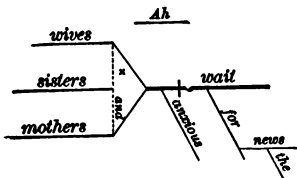
Point out the connective that links together the parts of each compound, and explain the office of the connected terms.

Two or more connected subjects having the same predicate form a **Compound Subject**.

Two or more connected predicates having the same subject form a **Compound Predicate**.

Analysis.

1. Ah ! anxious wives, sisters, and mothers wait for the news.



Explanation.—The three short horizontal lines represent each a part of the compound subject. They are connected by dotted lines, which stand for the connecting words. The x shows that a connective is understood. The line standing for the

word modifier is joined to that part of the diagram which represents

the three subjects united. Turn this diagram about, and the connected horizontal lines will stand for the parts of a compound predicate.

The line standing for *ah* is placed apart to show that this word is independent.

Oral Analysis.—*Wives, sisters, and mothers* form the *compound subject*; *anxious* is a modifier of the compound subject; *and* connects *sisters* and *mothers*. *Ah* is an exclamatory word used independently.

(Fill in from preceding models.)

2. Lightning and electricity were identified by Franklin.

*3. The mental, moral, and muscular powers are improved by use.

†4. The hero of the Book of Job came from a strange land and of a strange parentage.

5. The Revolutionary War began at Lexington and ended at Yorktown.

6. A sort of gunpowder was used at an early period in China and in other parts of Asia.

7. The small but courageous band was finally overpowered.

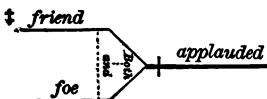
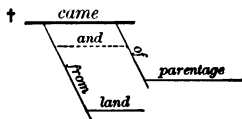
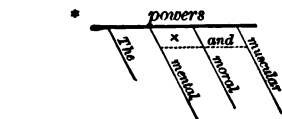
8. A complete success or an entire failure was anticipated.

‡9. Both friend and foe applauded.

10. All forms of the lever and all the principal kinds of hinges are found in the body.

11. The optic nerve passes from the brain to the back of the eyeball, and there spreads out.

12. From the Mount of Olives, the Dead Sea, dark and misty and solemn, is seen.



Explanation.—The conjunction *both* is used to strengthen the real connective *and*. So with *either—or* and *neither—nor*.

LESSON XLII.

CONJUNCTIONS.

Introductory.—The connecting words which, in the preceding Lesson, were used to join words and phrases into compound elements, belong to a class of words called **Conjunctions**.

“Men may come and men may go,
But I go on forever.”

How many separate sentences can you make of the two lines above ? To do this, what words must you omit ? These, then, are the words that join the separate sentences into one compound expression.

A sentence thus joined to another we call a **Clause**.

What three kinds of expressions may conjunctions connect ?

Notice that *words* and *phrases* connected by conjunctions have the same office in the sentence—are of the same rank.

DEFINITION.—A *Conjunction* is a word used to connect words, phrases, or clauses.

DIRECTION.—Point out the conjunctions in the preceding Lesson, and tell what they connect. Tell where conjunctions are omitted, and what may be supplied.

Observation Exercises—Review.—Read what is said in Lesson XXXIX. about the order and “rank” of phrases. Find in the sentences of Lesson XLI. three phrases modifying the same word two of which are of the same rank, forming a compound phrase. Are these phrases in their natural order ? How could the arrangement be changed ? Explain the use or the omission of the comma with these phrases in their different positions. Find a phrase at the beginning of a sentence modifying a word at the end. Why is it set off ?

Read what is said on p. 58, Explanation, about the order and rank of adjectives. Omit *but* from (7), Less. XLI., and decide, from what you have just read, whether a comma would be needed. Find in

the sentences of Less. XLI. three adjectives of the same rank preceding their noun, and three of the same rank following their noun. What difference do you find in their connection and in their punctuation? Observe the punctuation of other connected terms in Less. XLI. Can you draw any conclusion?

Notice that the group of adjectives following the noun is set off from the rest of the sentence by two commas. See also the last sentence of Less. XXIX. The rule for phrases may apply to these transposed groups.

Are adjectives of different rank separated by the comma? Illustrate.

Can you see any reason for using *were* in (2) and *was* in (8), Less. XLI.? How many things “were identified”? Were two results “anticipated”? Point out in Less. XLI. the predicates that can agree only with singular subjects, and those that can agree only with plural subjects, and show that they are correctly used.

LESSON XLIII.

CONNECTED TERMS—PUNCTUATION.

DIRECTION.—Copy the following and notice the punctuation:—

1. Dark and threatening clouds appear.
2. Dark, threatening clouds appear.
3. The old oaken bucket hangs in the well.
4. That old, rickety wooden building has fallen.
5. We are fearfully, wonderfully made.
6. The work was done carefully, intelligently, and conscientiously.
7. Dispatches were received from London, from Paris, and from St. Petersburg.
8. Gold or silver will be received in payment.

9. Days, months, years, and ages circle away.
10. Cæsar came, saw, and conquered.
- * 11. Cæsar came and saw and conquered.

Observation Exercises.—What differences do you discover in (1) and (2)? Are the adjectives in (3) of the same rank? Which adjectives in (4) are of the same rank? Are the commas in (2), (4), and (5) used for the same reason? How many conjunctions are omitted in (6)? How many commas are used? Apply the last two questions to (7), (8), (9), (10), and (11). Under what circumstances do you find a comma before a conjunction?

COMMA—RULE.—Words or phrases connected by conjunctions are separated from each other by the comma unless all the conjunctions are expressed.

DIRECTION.—Tell how the Rule applies to each of the sentences above.

DIRECTION.—Copy the following, and tell why commas are, or are not, used with the connected terms :—

12. Animals see, hear, feel, smell, and taste.
13. Cotton is raised in Egypt, in India, and in the United States.
14. The old, historic Charter Oak was blown down.
15. A daring but foolish feat was performed.
16. A pair of old, shabby, and dirty white kid gloves were drawn on.
17. We climbed up a mountain for a view.
18. Augustus, Tiberius, Nero, and Vespasian were Roman emperors.
19. The book is published by Little, Brown, & Co., of Boston.
20. The air, the earth, and the water teem with delighted existence.

* In a series of three or more connected terms, the conjunction is usually expressed only between the last two terms; but, when, for the sake of emphasis or rhetorical effect, the conjunctions are all retained, writers differ as to the use of the comma. Additional emphasis is sometimes sought by putting a comma before each conjunction.

LESSON XLIV.

CONNECTED TERMS—PUNCTUATION—CONTINUED.

DIRECTION.—Copy the following sentences, and punctuate according to the Rule in the preceding Lesson :—

1. Bright healthful vigorous poetry was written by Milton.
2. Men women and children stare cry out and run.
3. You have now learned about the noun the pronoun the adjective the verb the adverb the preposition and the conjunction.
4. We traveled through England through Scotland and through Ireland.
5. The lion the tiger and the panther belong to the cat tribe.

DIRECTION.—Copy the following sentences, and notice whether the Rule in the preceding Lesson is strictly followed :—

6. Wild birds shrieked, and fluttered on the ground.
7. The tireless, sleepless sun rises above the horizon, and climbs slowly and steadily to the zenith.
8. A Christian spirit should be shown to Jew or Greek, male or female, friend or foe.
9. Ireland, or the Emerald Isle, lies to the west of England.

Observation Exercises.—Does the phrase in (6) modify one part, or both parts, of the predicate? Does the comma help you to see this? Name separately the two parts of the modified predicate in (7). Does the comma help the eye to separate these parts?

Find the *pairs* of words in (8). Notice that these three pairs are separated as if they were single terms, but that the words in the pairs are not separated.

Compare (9) above with (8) of the preceding Lesson, and note the difference in relation, and in punctuation, of the terms connected by *or*.

Exceptions to the preceding Rule.—When the connected terms are long or differently modified, they are sometimes separated by the comma, though no conjunction is omitted.

When words are in pairs, the pairs are separated by the comma, but the words of each pair are not.

When two terms connected by *or* have the same meaning, the latter term is set off by the comma.

DIRECTION.—Copy the following sentences and apply the instruction above to their punctuation :—

10. Caoutchouc or India-rubber is obtained from the juice of trees.
11. A difficult question was asked and answered without hesitation.
12. Spring and summer autumn and winter rush by in quick succession.
13. The brain is protected by the cranium or skull.
14. The room was furnished with a table and a chair without a back.
15. The poor and rich and weak and strong depend upon one Father.

To the Teacher.—Pupils may be required to select or compose other examples to illustrate the punctuation of connected terms.

Additional Exercises in Analysis.

To the Teacher.—The sentences in Lessons XLIII. and XLIV. have been graded that they may be used as additional examples for analysis.

LESSON XLV.

CONNECTED SUBJECTS—AGREEMENT,

DIRECTION.—Copy the following, and note the agreement of the verb with its compound subject:—

1. Beauty and utility are combined in nature.
2. Either beauty or utility appears in every natural object.
3. Here is neither beauty nor utility.

Observation Exercises.—In the sentences above, what conjunction joins words, and shows that the things named are taken together?

What conjunctions join words, but show that the things named are to be taken separately? How many nouns form the subject of (1)? How many, the subject of (2)? How, then, do you explain the use of *are* in (1), *appears* in (2), and *is* in (3)?

Caution.—With two or more subjects connected by *and* the verb agrees in the plural.

With two or more singular subjects connected by *or* or *nor* the verb agrees in the singular.

DIRECTION.—Copy the following, and show that the italicized words are correct according to the Caution above:—

4. Time and tide *wait* for no man.
5. Wisdom and prudence *dwell* with the lowly man.
6. *Does* either landlord or tenant profit by this bill?
7. Neither landlords nor tenants *profit* by this bill.

DIRECTION.—Copy the following, and note the agreement of the verb with its subject:—

8. Each word and gesture *was* suited to the thought.
9. Every bud, leaf, and blade of grass *rejoices* after the warm rain.
10. No dew, no rain, no cloud comes to the relief of the parched earth.
11. In the death of Franklin, a philosopher and statesman *was* lost to the world.

Observation Exercises.—Name the subjects in (8), (9), and (10) above, tell how their parts are connected, and whether the predicate verbs agree in the singular or in the plural. In each of these three sentences what word indicates that the things named by the compound subject are to be taken separately?

What is the subject in (11)? How does the verb agree? Do the words *philosopher* and *statesman* refer to two persons?

Caution.—When singular subjects connected by *and* are

preceded by *each*, *every*, or *no*, the verb agrees in the singular.

When singular connected subjects name the same thing, the verb agrees in the singular.

DIRECTION.—Show that the following italicized words are correct:—

12. Every fly, bee, beetle, and butterfly *is* provided with six feet.
13. That desperate robber and murderer *was* finally secured.
14. The builder and owner of the yacht *has* sailed from Liverpool on the *City of Rome*.

Observation Exercises.—Tell how the last two sentences above differ from the first two below. Notice that, if but one *the* were used in (17) below, it would appear that the same stanza could be both fifth and sixth; and notice that, if but one *a* were used in (18), *blind* and *lame* would describe one man.

If *stanza* were plural, it would be incorrect to repeat *the*, for *stanzas* would be understood after *fifth*.

DIRECTION.—Explain the agreement of the verbs in the following sentences:—

15. That desperate robber and that murderer were finally secured.
16. The builder and the owner of the yacht have sailed from Liverpool.
17. The fifth and the sixth stanza were added at a later date.
18. A lame and a blind man were provided with food and lodging.

Arrangement of Connected Subjects.

Observation Exercises.—Which do you think the more polite form, “*You and I* are invited,” or “*I and you* are invited”?—“*Mary and I* are invited,” or “*I and Mary* are invited”?—“*You and Mary* are invited,” or “*Mary and you* are invited”?—“*You and Mary and I* are invited,” or “*I and Mary and you* are invited”?

We trust the conclusion to your good breeding.

Additional Exercises in Analysis.

To the Teacher.—The sentences above have been selected with reference to use for exercises in analysis.

LESSON XLVI.

INDEPENDENT ELEMENTS—INTERJECTIONS.

Introductory.—*Oh! ah! alas! ha, ha, ha! hollo! hurrah! pshaw!* etc. express sudden bursts of feeling. As they have no grammatical relation to any other word in the sentence, we say that they are *independent*. See *ah*, Less. XLI., Diagram and Oral Analysis.

Such words form the eighth and last part of speech. They are called **Interjections**.*

Words belonging to other parts of speech become *Interjections* when used as mere exclamations; as,

- (a) *What!* are you going?
- (b) *Well!* you surprise me.

Other words besides interjections may be used **independently**; as,

- (c) Come on, *boys*.
- (d) *Well*, we will try it.
- (e) *Now*, that is strange.
- (f) *Why*, this looks right.
- (g) *There* is reason in this.

Boys simply arrests the attention of the persons addressed. *Well*, *now*, and *why* are used colloquially to introduce sentences without materially adding to the meaning. *There*, as here used, loses its ordinary meaning, and serves merely to throw the subject after the predicate. This use of *there* is very common and very convenient.

* Lat. *inter*, between, and *jacere*, to throw.

Adverbial words and phrases are often so used as to be **nearly independent**; as,

- (h) Lee did not, *however*, follow Washington's orders.
- (i) This, *in fact*, needs no proof.

Notice carefully the punctuation of the examples above.

DEFINITION.—An *Interjection* is a word used to express strong or sudden feeling.

Analysis.

DIRECTION.—Diagram the following sentences, and explain the force of the interjections and other independent words:—

Explanation.—In the diagram, independent words should be placed apart from the rest of the sentence. See *ah* in diagram, Less. XLI.

1. Ugh ! I look forward with dread to to-morrow.
2. Tush ! tush ! 't will not again appear.
3. Mr. President, I shall enter on no encomiums upon Massachusetts.
4. Now, there is at Jerusalem, by the sheep-market, a pool.

Punctuation.

DIRECTION.—Copy the following expressions, and note carefully each mark of punctuation:—

1. Sail on, O Ship of State !
2. Look, then, into thy heart.
3. O Shame ! where is thy blush ?
4. Boast not, my dear friend, of to-morrow.
5. Hurrah ! the field is won.
6. Knock, knock, knock ! Who's there ?
7. There is gold here.
8. New York, on the contrary, abounds in men of wealth.
9. Oh ! how terrible !
10. Oh, what a magnificent landscape !

11. Oh, that is easily explained.
12. Boys, shout. Boys shout.
13. Ah, certainly, I understand.

Observation Exercises.—Name the interjections in the examples above. Which of these unite with other words to make one exclamatory expression? Which are followed immediately by the exclamation point? Which one is set off from the rest of the exclamatory expression by the comma? Can you see any reason why (9) and (10) should be punctuated differently?

Mention the independent expressions used to name the persons or things addressed. Which of these are exclamatory? Which are set off by the comma? Which one is set off by the exclamation point?

Do you find any mark immediately after *O* when it introduces a term of address? Point out two interjections that have lost their exclamatory force. How are they punctuated?

Point out the adverbial expressions that are independent or nearly so. How is each punctuated?

COMMA—RULE.—Words and phrases independent or nearly so are set off by the comma.

Remark.—No comma is used after the exclamation point, and *there*, used merely to introduce, is never set off.

Observation Exercises—Review.—Which of the above expressions are sentences? Classify these sentences. What two kinds of sentences are followed by the period? What three kinds of marks may stand at the end of a sentence? These are called *terminal marks*.

Analyze the two sentences in (12), and explain their differences fully.

Distinguishing the Parts of Speech.

To the Teacher.—From the two preceding Lessons sentences may be selected illustrating all the parts of speech. The pupils may be required to arrange these into columns with proper headings, as in Less. XXXII.

The teacher must determine how much of this work is profitable, remembering that the exact office of a word is of more importance to the pupil than its name.

LESSON XLVII.

REVIEW.

What is a phrase ? What is a preposition ? Illustrate, what is said about the choice of prepositions. Show how a preposition may become an adverb.

Show how the position of a phrase may be varied. Give the general Caution for the position of phrases. Give and illustrate the Rule for punctuating phrases.

Illustrate and explain *compound subject* and *compound predicate*. What three kinds of expressions may a conjunction connect ? Define a conjunction. Give and illustrate the Rule for punctuating connected terms. Illustrate the exceptions.

Illustrate the agreement of the verb with subjects connected by *and*, —by *or* or *nor* ; with connected subjects preceded by *each*, *every*, or *no* ; with connected subjects that name the same thing. Show the effect of repeating *the*, *an* or *a*, etc. with connected terms.

Illustrate different kinds of independent words. What is an interjection ? Give the Rule for punctuating independent terms.

DIRECTION.—Correct the following, and give your reasons:—

the re 1. The second and [^]third volume has [/]not been published.

S 2. The second and ~~the~~ third volumes of ~~the~~ new dictionary have not been published.

a 3. (I and Henry) belong to a base-ball club.

LESSON XLVIII.

THE OBJECT COMPLEMENT.

Introductory.—In saying “Washington *captured*,” we do not fully tell what Washington did. If we add a noun and say, “Washington *captured Cornwallis*,” we complete the predicate* by naming that which receives the action.

Whatever fills out, or completes, is a **Complement**. As *Cornwallis* completes the predicate by naming the thing acted upon—the object,—we call it the **Object Complement**.

Connected objects completing the same verb form a **compound object complement**; as, “Washington captured *Cornwallis* and *his army*.”

You are now prepared to see what is wanting in the following expressions, and to explain the office of the word or words you may supply in each.

- (a) The sun gives _____. (c) The officer arrested _____.
 (b) Charles saw _____. (d) Coopers make _____.

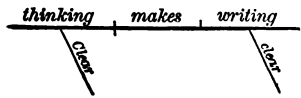
DEFINITION.—The *Object Complement of a Sentence* completes the predicate, and names that which receives the act.

The complement with all its modifiers is called the **Modified Complement**.

Analysis.

1. Clear thinking makes clear writing.

Explanation.—The line standing for the object complement is a continuation of the predicate line. The little vertical line only touches this without cutting it.



* We may call the *verb* the *predicate*; but, when followed by a complement, it is an *incomplete predicate*.

Oral Analysis. — (As before.) *Writing*, completing the predicate and naming the thing acted upon, is the *object complement*. (As before.) *Clear writing* is the *modified complement*, and *makes clear writing* is the entire predicate.

2. Benjamin Franklin invented the lightning-rod.

3. Harvey discovered the circulation of blood.

4. Fulton invented the first steamboat.

5. Wellington defeated Napoleon at Waterloo.

6. We find the first surnames in the tenth century.

7. Cromwell gained at Naseby a most decisive victory over the Royalists.

* 8. At the opening of the thirteenth century, Oxford took and held rank with the greatest schools of Europe.

† 9. The moon revolves, and keeps the same side toward us.

10. The history of the Trojan war rests on the authority of Homer, and forms the subject of the noblest poem of antiquity.

11. Every stalk, bud, flower, and seed displays a figure, a proportion, a harmony, beyond the reach of art.

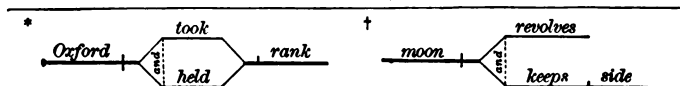
Observation Exercises—Review.—Account for the commas above. Notice that, without the last comma in (11), the phrase might appear to modify *harmony* alone. Explain the agreement of the verb in (11).

LESSON XLIX.

THE ATTRIBUTE COMPLEMENT.

Introductory.—A complete predicate does two things—it asserts, and it expresses what is asserted.

In “Grass *grows*,” *grows* does both offices. In “Grass *is growing*,” *is* asserts and *growing* expresses what is asserted.



In "*Grass is green*," the adjective *green* expresses what is asserted of grass, and so completes the predicate.

In "*Lizards are reptiles*," the noun *reptiles*, naming the *class* of the animals called *lizards*, completes the predicate.

You are now prepared to see what is wanting in the following expressions, and to explain the office of the adjective or the noun you may supply.

- (a) Maple leaves become —. (c) The mountain seems —.
(b) The experiment was pronounced —. (d) The sky grows —.

A word that completes the predicate and belongs to the subject we call an **Attribute Complement**. But, when the complement and the asserting word make one verb—as in "*Grass is growing*,"—we do not usually separate them in "analysis."

Connected attribute complements of the same verb form a **compound attribute complement**.

DEFINITION.—The *Attribute Complement of a Sentence* completes the predicate and belongs to the subject.

Analysis.

1. Slang is vulgar.

Slang | is | vulgar

Explanation.—The line standing for the attribute complement is, like the object line, a continuation of the predicate line; but notice that the line which separates the incomplete predicate from the complement slants toward the subject to show that the complement is an attribute of it.

Oral Analysis.—(As before.) *Vulgar*, completing the predicate and expressing a quality of slang, is the *attribute complement*; *is vulgar* is the entire predicate.

2. Pure water is tasteless.
3. How wonderful is the advent of spring !

4. The laws of nature are the thoughts of God.
 5. Roger Williams was the founder of Rhode Island.
 6. The mountains are grand, tranquil, and lovable.
 7. Jefferson was chosen the third President of the United States.
 8. Most mountain ranges run parallel with the coast.
 9. The spirit of true religion is social, kind, and cheerful.
 10. All the kings of Egypt are called, in Scripture, Pharaoh.
 11. Aristotle and Plato were the most distinguished philosophers of antiquity.
-

LESSON L.

COMPLEMENTS—ANALYSIS.

1. Nathan Hale died a martyr to liberty.
2. The Greeks took Troy by stratagem.
3. Columbus crossed the Atlantic with ninety men, and landed at San Salvador.
4. Lord Cornwallis became governor of Bengal after his disastrous defeat.
5. America has furnished to the world tobacco, the potato, and Indian corn.
6. He came a foe and returned a friend.
7. The Saxon words in English are simple, homely, and substantial.
8. The French and the Latin words in English are elegant, dignified, and artificial.
9. Stillness of person and steadiness of features are signal marks of good-breeding.

Observation Exercises—Review.—Explain the agreement of the verb in (11), Less. XLIX., and in (9), Less. L. Why are two *thes* used in (8), Less. L. ? What word is here omitted ?

Tell why the comma is used, or omitted, with the phrases and connected terms in Lessons XLIX. and L.

LESSON LI.

ATTRIBUTE COMPLEMENTS AND ADVERBS—CONSTRUCTION.

Caution.—Be careful to distinguish an adjective complement from an adverb modifier.

Explanation.—“Mary arrived *safe*.” As we here wish to tell the *condition* of Mary on her arrival, and *not* the *manner* of her arriving, we use *safe*, not *safely*. “My head feels *bad*” (is in a bad condition, as perceived by the sense of feeling). “The sun shines *bright*” (is bright—quality,—as perceived by its shining).

You must determine whether you wish to tell the *quality* of the thing named or the *manner* of the action.

When the idea of *being* is prominent in the verb, as in the examples above, you see that the adjective, and not the adverb, follows.

DIRECTION.—Show that the following adjectives and adverbs are used correctly:—

1. I feel sad.
2. I feel deeply.
3. I feel miserable.
4. He appeared prompt and willing.
5. He appeared promptly and willingly.

DIRECTION.—From the following groups of words fill the blanks in the sentences below, giving your reason for each selection:—

- | | | | |
|-----------|---------|------------|-------------|
| 1 bad | 2 safe | 3 harsh | 4 beautiful |
| badly | safely | harshly | beautifully |
| 5 strange | 6 cheap | 7 cold | 8 graceful |
| strangely | cheaply | coldly | gracefully |
| 9 slow | 10 good | 11 natural | 12 easier |
| slowly | well | naturally | more easily |

1. We accomplished it — (2).
2. The structure did not appear — (2).
3. My head pains me very — (1).
4. This writing looks — (1).
5. Do not speak — (3).
6. Your voice sounds — (3).
7. She looks — (4).
8. She sings — (4).
9. My friend has acted very — (5) in this matter.
10. Everything appears — (5) to me.
11. It was sold — (6).
12. The lady looked down on him — (7).
13. The lady looked — (7).
14. The child appeared easy and — (8).
15. The curtain hangs — (8).
16. You must speak — (9) and — (11).
17. I slept — (10).
18. It is — (12) said.

DIRECTION.—Join to each of the following nouns three or more adjectives expressing the qualities as *assumed*, and then *assert* these qualities (observe Rule, Less. XLIII.) :—

	<i>Hard</i>	} glass.
Example.—	<i>brittle</i>	
	<i>transparent</i>	

Glass is *hard*, *brittle*, and *transparent*.

Chalk, lead, clouds, flowers, weather.

DIRECTION.—Using the following nouns as subjects, compose sentences each of which shall have a *compound object complement* :—

Sun, trees, lawyers, authors, education.

LESSON LII.

NOMINATIVE FORMS AND OBJECTIVE FORMS.

DIRECTION.—Note the office and the form of each pronoun below :—

1. I can take nothing with me.
2. We are free.
3. Thou wilt hear me.
4. Ye know not the hour.
5. He will help us.
6. Did she not speak to us ?
7. Heaven will help thee.
8. To thee they cry.
9. The watchman saw him and spoke to him.
10. Who clothes her and cares for her ?
11. The officer saw them and ran after them.
12. To whom was the message sent ?
13. Whom did the president appoint ?
14. It is I.
15. It is we.
16. It is thou.
17. It is ye.
18. It is he.
19. It is she.
20. It is they.
21. It is who ?

Observation Exercises.—*I* and *me* in (1) represent the same person; see whether they will exchange places. In the other examples, try the same with *we* and *us*; with *he* and *him*; with *she* and *her*; with *they* and *them*; with *who* and *whom*. What do you conclude from this ?

Find in the sentences above all the pronouns used as subjects, and write them in order. Find all the pronouns used as object complements, and write them in order. Find all the pronouns used with prepositions to form phrases, and write them in order. Find all the pronouns used as attribute complements, and write them in order.

Compare these four lists and strike out those that are mere repetitions. What two uses do you find for all the pronouns in your first list ?—in your second ?

We may call the forms in the first list *subject forms*, but grammarians usually call them **nominative forms** (*nominative* means *nam-ing*). Those in the second list are called **objective forms**.

Use each of the following nouns as subject, as attribute complement, as object complement, and as principal word in a prepositional phrase; and see whether the nouns change their forms for these different uses :—

Historian, poet, artist.

Do you think that *nouns* have distinctive *nominative* and *objective* forms ?

Caution.—*I, we, thou, ye, he, she, they*, and *who* should not be used as object complements or as principal words in prepositional phrases.

Caution.—*Me, us, thee, him, her, them*, and *whom* should not be used as subjects or as attribute complements of sentences.

DIRECTION.—Use the nominative and the objective forms given above, to fill the following blanks, and explain the office of each word supplied :—

22. ——— did you see ?
23. ——— did you ask for ?
24. This must remain a secret between ——— and ———.
25. ——— was referred to ?
26. ——— did he refer to ?
27. ——— they restored to office.
28. ——— they hanged.
29. Was it ——— or ——— ?
30. It must have been ———.
31. Who was there ? ——— and ———.
32. Who spoke ? ———.
33. ——— could she have meant ?

84. ——— could have been meant ?
 35. She invited you and ———.
 36. You and ——— were invited.
 37. Will you go with papa and ——— ?

To the Teacher.—We suggest that, after filling the blanks above, the pupils repeat the expressions aloud till the correct form becomes familiar.

To familiarize pupils with nominative forms after the verb *be*, they may be allowed to repeat rapidly in succession such forms as, *It is I, It is we*, etc. (using all the nominative forms except *ye*) ; *Is it I? Is it we?* etc. ; *It is not I, It is not we*, etc. ; *Is it not I? Is it not we?* etc. These forms may be repeated with *was, may have been, might have been*, etc. in place of *is*.

LESSON LIII.

NOUNS AS ADJECTIVE MODIFIERS.

Introductory.—In “The robin’s eggs are blue,” *robin’s* tells what eggs or whose eggs are spoken of, and is therefore a modifier of *eggs*. Notice that a little mark (’), called an **apostrophe**, and the letter *s* are added to the word *robin* to denote the idea of **possession**.

In “The *robins’* eggs are blue,” the *s* is added to *robin* to denote more than one, the apostrophe alone denoting the idea of possession.

The possessive forms of pronouns are irregular and do not employ the apostrophe ; * as, *my, our, thy, your, his, her, its, their, whose*.

In “Webster, the *statesman*, was born in New Hampshire,” *statesman* explains what Webster is meant, and is therefore a modifier of *Webster*.

Robin’s and *statesman*, like adjectives, modify nouns ; but they are *names* of things, and may be modified by adjectives ; as, “the *American* robin’s eggs,” “Webster, the *distinguished* statesman.” They are

* The adjective pronouns *one* and *other* are exceptions. See p. 207.

therefore nouns. They represent two kinds of **noun modifiers**—the **Possessive Modifier** and the **Explanatory Modifier**.

Analysis.

1. Elizabeth's favorite, Raleigh, was beheaded by James I.

favorite (Raleigh), was beheaded
Elizabeth's *James I*

Explanation.—*Raleigh* is written on the subject line, because *Raleigh* and *favorite* name the same person ; but *Raleigh* is enclosed within curves to show that *favorite* alone is the grammatical, or simple, subject.

Oral Analysis.—(As before.) *Elizabeth's*, telling whose favorite, and *Raleigh*, telling what favorite, are modifiers of the subject. (As before.) *Elizabeth's favorite, Raleigh*, is the modified subject.

2. An idle brain is the devil's workshop.
3. Love rules his kingdom without a sword.
4. Men's opinions vary with their interests.
5. Cæsar gave his daughter Julia in marriage to Pompey.
6. Milton, the great English poet, became blind.
7. Æsop, the author of "Æsop's Fables," was a slave.
8. Earth sends up her perpetual hymn of praise to the Creator.
9. Every day in thy life is a leaf in thy history.
10. His fate, alas ! was deplorable.
11. Alexander the Great was educated under the celebrated philosopher Aristotle.

Observation Exercises.—Is *s* in (4) added to *men* to form the plural ? Can you see any reason for using the comma with some of the explanatory modifiers above, and not with others ?

Explain the punctuation of (10). Give reasons for the use of capitals in (6), (7), (8), (11). Explain the meaning of (2), (3), (8), (9). Notice that *love* in (3) and *earth* in (8) are *personified*.

LESSON LIV.

POSSESSIVE AND EXPLANATORY MODIFIERS—CONSTRUCTION.

Remember that (*'s*) and (*'*) are the possessive signs, (*'*) being used when *s* has been added to denote more than one, (*'s*) in other cases.

DIRECTION.—Copy the following, and note the use of the possessive sign :—

The lady's fan ; the girl's bonnet ; a dollar's worth ; Burns's poems ; Brown & Co.'s business ; a day's work ; men's clothing ; children's toys ; those girls' dresses ; ladies' calls ; three years' interest ; five dollars' worth.

DIRECTION.—Make possessive modifiers of the following words, and join them to appropriate nouns :—

Woman, women ; mouse, mice ; buffalo, buffaloes ; fairy, fairies ; hero, heroes ; baby, babies ; calf, calves.

Caution.—Do not use (*'s*) or (*'*) with the pronouns *its*, *his*, *ours*, *yours*, *hers*, *theirs*.

The relation of possession may be expressed by *of* ; as, “ the robin's eggs ” = “ the eggs *of* the robin.”

DIRECTION.—Change the following possessive nouns into equivalent phrases, and use these in sentences :—

The earth's surface ; Arnold's treason ;
Cabot's voyage ; the moon's light.

DIRECTION.—Improve the following expressions by using in each both ways of denoting possession :—

The elephant's tusks' value ; George's brother's friend's home ; my uncle's partner's sisters ; the mane of the horse of my father.

Caution.—When a group of words may be treated as a compound name, the possessive sign is added to the last word ; as,

Clark and Maynard's office ; *J. J. Little & Co.'s* printing-house ;
Alexander the Great's tutor.

DIRECTION.—Make possessive modifiers of the following :—

William the Conqueror ; Duke of York ; Houghton, Mifflin, and Company.

You have learned that some pronouns have three distinctive forms to denote their office in the sentence, and that nouns have one such form. Grammarians call these forms *cases* ; so we have the *nominative case*, the *possessive case*, and the *objective case*.*

COMMA—RULE.—An *Explanatory Modifier*, when it does not restrict the modified term or combine closely with it, is set off by the comma.

Explanation.—“ Webster *the distinguished statesman* was confounded with Webster *the great lexicographer*.” The name *Webster* is here *restricted* by the italicized words. The explanatory modifier tells, in each case, *which* Webster is meant. Omit these explanatory terms, and see how necessary they are to the sense.

“ Daniel Webster, *the distinguished statesman*, died in 1852.” Here the explanatory term does not restrict, or limit, the application of the preceding name ; it simply adds information.

In such expressions as “ I *myself*,” “ we *boys*,” the explanatory term combines so closely with the word explained that no comma is allowed.

* These terms are applied to the *office* also, even when the distinctive form is wanting.

DIRECTION.—Give reasons for the use or the omission of commas in the following sentences :—

1. The poet Milton became blind.
2. Pizarro, the conqueror of Peru, was a Spaniard.
3. My brother Henry and my brother George belong to a boat club.
4. The conqueror of Mexico, Cortez, was cruel in his treatment of Montezuma.

DIRECTION.—Copy the following, use commas where needed, and give reasons :—

5. The poet Spenser lived in the reign of Elizabeth.
6. The author of "Robinson Crusoe" Daniel Defoe was the son of a butcher.
7. My son Joseph has entered college.
8. He himself could not go.
9. Mecca a city in Arabia is sacred in the eyes of Mohammedans.
10. The Franks a warlike people of Germany gave their name to France.

DIRECTION.—Compose sentences containing the following expressions as explanatory modifiers :—

A useful metal ; the capital of Turkey ; the great English poets ; the hermit.

LESSON LV.

PARTICIPLES.

Introductory.—What two things must every complete predicate do ?
(See Less. XLIX.) Why is "grass growing" not a sentence ?

- (a) The bird singing so sweetly is entertaining his mate.
- (b) The bird delights in pouring out his rich notes.

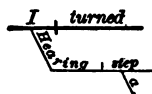
What words in the two sentences above express action without assert-

ing? Which one of these is joined, like an adjective, to a noun to point out and describe the thing named? Which follows a preposition and names an action, like a noun?

One of these words is *partly an adjective* and *partly a verb*, the other is *partly a noun* and *partly a verb*,—so we call them **Participles**.* We class them with *verbs*, although they do not *assert*.

Analysis.

1. Hearing a step, I turned.



Explanation.—The line standing for the participle is broken; one part slants to represent the adjective nature of the participle, and the other is horizontal to represent its verbal nature.

Oral Analysis.—The phrase *hearing a step* † is a modifier of the subject; *hearing* is the principal word, and *step* is its object complement; *step* is modified by *a*.

2. The fat of the body is fuel laid away for use.
3. The spinal marrow, proceeding from the brain, extends downward through the back-bone.
4. Wealth acquired dishonestly will prove a curse.
5. Burgoyne, having been surrounded ‡ at Saratoga, surrendered to Gen. Gates.
6. Washington, having crossed the Delaware, attacked the Hessians stationed at Trenton.
7. Pocahontas was married to an Englishman named John Rolfe.
8. John Cabot and his son Sebastian, sailing under a commission from Henry VII. of England, discovered the continent of America.

* Lat. *pars*, a part, and *capere*, to take.

† Logically, or in sense, *hearing a step* modifies the predicate also. I turned *when* or *because* I heard a step.

‡ *Having been surrounded* is the participle.

9. We receive good by doing good.



Explanation.—The line representing the participle here is broken; the first part represents the participle as a noun, and the other as a verb. (Nouns and verbs are

both written on horizontal lines.)

Oral Analysis.—The phrase *by doing good* is a modifier of the predicate; *by* introduces the phrase; the principal word is *doing*, which is completed by the noun *good*.

10. The Coliseum was once capable of seating ninety thousand persons.

11. Success generally depends on acting prudently, steadily, and vigorously.

12. You cannot fully sympathize with suffering* without having suffered.

LESSON LVI.

INFINITIVES.

Introductory.—There is another form of the verb that cannot be the predicate of a sentence.

In "I came *to see* you," *see*, like the participle, lacks the asserting power—"I *to see*" asserts nothing. *See*, following the preposition *to*, names the act and is completed by *you*, and so does duty as a noun and as a verb.

In office, this word is like the second kind of participle treated in the preceding Lesson. It differs from this participle in form and in following only the preposition *to*. "Came *to see*" = "came *for seeing*."

As this form of the verb names the action in a general way, without limiting it to a subject, we call it the **Infinitive**,† and class it with verbs.

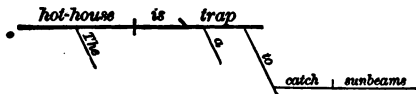
* *Suffering* is here a noun.

† Lat. *infinitus*, without limit.

The infinitive phrase may be used as an **adjective**, an **adverb**, or a **noun**; as, "The time *to act* has come;" "I came not here *to talk*;" "*To lie* is base."

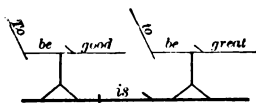
Analysis.

1. The hot-house is a trap to catch sunbeams.



Oral Analysis.—*To* introduces the phrase, *catch* is the principal word, and *sunbeams* is the object complement of *catch*.

2. A desire to excel leads to eminence.
3. Dr. Franklin was sent to France to solicit aid for the Colonies.
4. Richelieu's title to command rested on sublime force of will and decision of character.
5. Ingenious Art steps forth to fashion and refine the race.
6. Wounds made by words are hard to heal.
7. To be good is to be great.

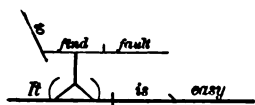


Explanation. — The diagram of the phrase subject is drawn above the subject line, on which it is made to rest by means of a support. All that stands on the subject line is regarded as the subject. A similar explanation applies to the phrase complement.

Oral Analysis.—The phrase *to be good* is the subject; *is* is the predicate; the phrase *to be great* is the attribute complement. The first phrase is introduced by *to*, the principal word is the infinitive *be*, and *good* is the attribute complement of *be*—etc.

Remark.—*To*, in each of these phrases, shows no relation; it serves merely to introduce. The complements *good* and *great* are adjectives used abstractly, having no noun to relate to.

8. To bear our fate is to conquer it.
9. To be entirely just in our estimate of others is impossible.
10. We should learn to govern ourselves.
11. It is easy to find fault.



Explanation.—The infinitive phrase *to find fault* explains the subject *it*. Read the sentence without *it*, and you will see the real nature of the phrase. This use of

it as a substitute for the real subject is a very common idiom of our language. It allows the real subject to follow the verb, and thus gives the sentence balance of parts.

12. It is not all of life to live.
13. It is a good thing to give thanks unto the Lord.
14. It is not the way to argue down a vice to tell lies about it.

LESSON LVII.

PARTICIPLES AND INFINITIVES—CONSTRUCTION.

Observation Exercises.—Which of the participles in the first eight sentences of Less. LV. are, with the words belonging to them, set off by the comma? Try to find a reason why these should be set off and the others not.

COMMA—RULE.—The *Participle* used as an adjective modifier, with the words belonging to it, is set off by the comma unless restrictive.

Explanation.—In “A bird, *lighting near my window*, greeted me with a song,” *lighting* describes without restricting. In “The bird *sitting on the wall* is a wren,” *sitting* restricts—limits the application of *bird* to a particular bird. (See Explanation of Rule, Less. LIV.)

Caution.—In using a participle be careful to leave no doubt as to what you intend it to modify.

DIRECTION.—Correct these errors in arrangement, and punctuate if necessary, giving reasons for all changes :—

1. A gentleman will let his house going abroad for the summer to a small family containing all the improvements.
2. The town contains fifty houses and five hundred inhabitants built of brick.
3. We saw a marble bust of Sir Walter Scott entering the vestibule.
4. Seated on the topmost branch of a tall tree busily engaged in gnawing an acorn we espied a squirrel.
5. A poor child was found in the streets by a wealthy and benevolent gentleman suffering from cold and hunger.

DIRECTION.—Recast these sentences, making the reference of the participle clear, and punctuate if necessary :—

Example.—“ *Climbing* to the top of the hill the distant *town* was seen.” Here *climbing* appears to relate to *town*. It should be, “ *Climbing* to the top of the hill, *we* saw the distant town.”

6. Entering the next room was seen a marble statue of Apollo.
7. By giving him a few hints he was prepared to do the work well.
8. Desiring an early start the horse was saddled by five o'clock.

DIRECTION.—Change the infinitives in the following sentences into participles, and the participles into infinitives :—

Remark.—Notice that *to*, the only preposition used with the infinitive, is changed to *toward*, *for*, *of*, *at*, *in*, or *on*, when the infinitive is changed to a participle.

- | | |
|---|--|
| 9. I am inclined to believe it. | 14. There is a time to laugh. |
| 10. I am ashamed to be seen there. | 15. I rejoice to hear it. |
| 11. She will be grieved to hear it. | 16. You are prompt to obey. |
| 12. They trembled to hear such words. | 17. They delight to do it. |
| 13. It will serve for amusing the children. | 18. I am surprised at seeing you. |
| | 19. Stones are used in ballasting vessels. |

DIRECTION.—Vary the following sentences as in the Example :—

Example.—*Rising* early is healthful. *To rise* early is healthful. *It is* healthful *to rise* early. *For one to rise* early is healthful.

20. Reading good books is profitable. 23. Indorsing another's paper is
21. Equivocating is disgraceful. dangerous.
22. Slandering is base. 24. Swearing is sinful.

DIRECTION.—Write sentences illustrating the two kinds of participles and the three uses of the infinitive phrase.

LESSON LVIII.

THE PAST TENSE AND THE PAST PARTICIPLE DISTINGUISHED.

Introductory.—(a) These men *acquired* wealth dishonestly.

Acquired here asserts the action as *past*, and is said to be in the **Past Tense** (*tense* means *time*).

(b) Wealth *acquired* dishonestly will prove a curse.

Acquired here assumes the action as *completed*, and is called a **Past Participle**.

The *past tense* and the *past participle* of most verbs are the same in form, both being made by adding **ed** to the simple verb (or **Present Tense**); as, *acquire* (Present Tense), *acquir + ed* * (Past Tense), *acquir + ed* (Past Participle).

Such verbs as form these two parts by adding *ed* are called **Regular**; all others are called **Irregular** (see examples below).

* Final *e* is dropped when *ed* is added (see Rule, p. 318).

Caution.—When the *past tense* and the *past participle* differ in form, they are often confounded in use.

Examples.—I *done* it (incorrect);
 I *did* it (correct).
 I *seen* him (incorrect);
 I *saw* him (correct).

DIRECTION.—Repeat rapidly in succession oral sentences made by putting a subject before, and an object complement after, each of the *past tense* forms in the following list:—

DIRECTION.—Pronounce rapidly and distinctly the compound verbs made by placing in succession *have, had, is, and was* before each of the *past participles* in the following list:—

DIRECTION.—Make sentences using *seen, done, begun, chosen, and spoken* as adjective modifiers. (See the first eight sentences for analysis, Less. LV.)

Irregular Verbs.

Present.	Past.	Past Participle.
1. Beat,	beat,	beaten.
2. Begin,	began,	begun.
3. Blow,	blew,	blown.
4. Break,	broke,	broken.
5. Choose,	chose,	chosen.
6. Do,	did,	done.
7. Draw,	drew,	drawn.
8. Drive,	drove,	driven.
9. Freeze,	froze,	frozen.
10. Give,	gave,	given.
11. Know,	knew,	known.
12. Ride,	rode,	ridden.
13. Ring,	rang (or rung),	rung.

14. See,	saw,	seen.
15. Shake,	shook,	shaken.
16. Speak,	spoke,	spoken.
17. Steal,	stole,	stolen.
18. Take,	took,	taken.
19. Tear,	tore,	torn.
20. Throw,	threw,	thrown.
21. Wear,	wore,	worn.
22. Write,	wrote,	written.

LESSON LIX.

PAST TENSE AND PAST PARTICIPLE—CONTINUED.

Caution.—The *past tense* is always an asserting, or predicate, word ; the *past participle* never asserts, but is used as an adjective modifier or as the completing word of a compound verb.

DIRECTION.—Fill each of the following blanks with the *past tense* or the *past participle* of the irregular verb corresponding in number (see Less. LVIII.), and give the reason for your choice :—

1. The poor animal was (1) unmercifully.
2. We have (1) you in every game.
3. The work (2) yesterday should have been (2) earlier.
4. I (2) the work in the morning.
5. The boat was (19) from its fastenings, (8) against the wharf, and badly (4).
6. The horse (12) by the officer (5) to carry the message had been (18) from the enemy.
7. Having (6) it frequently, we (6) it easily.
8. The wind had (3) hard during the night and had (15) the fruit to the ground.

9. A word hastily (16) has often (10) great pain.
10. We (14) the letters (22) by Carlyle to Emerson.
11. He was nearly (9).
12. Have you (13) the bell ?
13. The expensive jewelry (21) by the prisoner was bought with money (17) from his employer.

DIRECTION.—Repeat rapidly in succession sentences made by putting subjects before the following *past tense* forms :—

DIRECTION.—Repeat the compound verbs made by putting *have* and *had* before the following *past participles* :—

. Irregular Verbs—Continued.

Present.	Past.	Past Participle.
23. Come,	came,	come.
24. Fall,	fell,	fallen.
25. Fly,	flew,	flown.
26. Go,	went,	gone.
27. Grow,	grew,	grown.
28. Rise,	rose,	risen.
29. Run,	ran,	run.
30. Sing,	sang (or sung),	sung.

DIRECTION.—Fill each of the following blanks with the *past tense* or the *past participle* of the irregular verb corresponding in number (see list above), and give the reason for your choice :—

14. Empires have (28) and (24).
15. Another day has (23) and (26).
16. He might have (30) for us.
17. The birds must have (27) too large for their nest and (25) away.
18. He (23) near me and then (29) away.

DIRECTION.—After being certain that the blanks in the eighteen sentences above are correctly filled, read these sentences till you have overcome any tendency to use the wrong form.

DIRECTION.—Make sentences in which *did* and *saw* shall be cor-

rectly used. Repeat these orally till you have overcome any tendency to use *done* and *seen* as asserting, or predicate, words.

Caution.—*Blowed, drewed (or drug), growed, knowed, throwed, dasn't, dove, het, aint, haint, and warnt* are incorrect verb-forms wherever used.

DIRECTION.—Correct the following as indicated, and repeat the correct forms till they are perfectly familiar :—

- | | |
|-------------------------|--|
| <i>blew</i> | 1. The wind blowed furiously. |
| <i>drew</i> | 2. They drewed him through the mud. |
| <i>grown</i> | 3. You have growed stout. |
| <i>knew</i> | 4. I knowed him at the first glance. |
| <i>doved dragged</i> | 5. He dove in and drug me out. |
| <i>threw</i> | 6. We throwed it out of the window. |
| <i>heated durnt not</i> | 7. I was over het and dasn't sit down. |

To the Teacher.—These exercises on the use of the past tense and the past participle should be varied, and reviewed again and again. The occasional correction of the errors that occur in the school-room is not sufficient to cure bad habits. The ear and the vocal organs need much discipline.

LESSON LX.

VERBS DISTINGUISHED.

Lay and Lie; Set and Sit.

Present.	Past.	Past Participle.
Lay,	laid,	laid.
Lie,	lay,	lain.
Set,	set,	set.
Sit,	sat,	sat.

DIRECTION.—Determine the meaning of these four verbs from their use in the following sentences, and then repeat the sentences aloud till there is no tendency to use the wrong verb :—

- | | |
|--|------------------------------------|
| 1. <i>Lay</i> down your pen. | 8. <i>Set</i> down and rest. |
| 2. <i>Lie</i> down, Rover. | 9. I then <i>set</i> it down. |
| 3. I <i>laid</i> down my pen. | 10. I <i>sat</i> down and rested. |
| 4. The dog then <i>lay</i> down. | 11. I have <i>set</i> it down. |
| 5. I have <i>laid</i> down my pen. | 12. I have <i>sat</i> down. |
| 6. The dog has <i>lain</i> down. | 13. My work was <i>laid</i> aside. |
| 7. <i>Set</i> the pail down. | 14. I was <i>lying</i> down. |
| 15. The trap was <i>set</i> by the river. | |
| 16. I was <i>sitting</i> by the river. | |
| 17. The garment <i>sits</i> well. | |
| 18. The hen <i>sits</i> on her eggs. | |
| 19. He came in and <i>lay</i> down. | |
| 20. The Mediterranean <i>lies</i> between Europe and Africa. | |

Remarks.—Notice that we may speak of *laying* something or *setting* something, or may say that something is *laid* or is *set* ; but we cannot speak of *lying* or *sitting* something, or of something being *lain* or *sat*.

Lay, the present of the first verb, and *lay*, the past of *lie*, may easily be distinguished by the difference in meaning and in the time expressed.

DIRECTION.—Write sentences in which the following verbs shall be correctly used :—

Lays, lies, laying, lying, sets, sits,
 setting, sitting, will set, will sit,
 will lay, will lie, was laid,
 has been laid, have lain, may have lain,
 are set, may have been set, had sat,
 might have sat.

Remark.—*Set*, in some of its meanings, is used without an object ; as,

(a) The sun *set*.

(b) He *set* out on his journey.

To the Teacher.—To overcome the very common habit of confounding the forms of *lay* and *lie*, *set* and *sit*, the pupils may read their own sentences, which may be corrected by the class. The papers may then be exchanged, and read again and again. Some of the best sentences, or sentences most profitable for repetition, may be put on the board for concert exercises. Let the meaning and the construction of these words be thoroughly understood.

LESSON LXI.

ARRANGEMENT.

DIRECTION.—Tell the office of each modifier in the following sentences, and note its position with reference to the word modified and with reference to associated modifiers :—

1. Wellington defeated Napoleon at Waterloo.
2. William's sister Mary is an excellent musician.
3. Everything suddenly appeared so strangely bright.
4. We saw it distinctly.
5. We had often been there.
6. Napoleon was defeated at Waterloo.

Observation Exercises.—The words and the phrases in the sentences above stand in their **Natural Order**.

From (1) and (2) determine the “natural order” of the subject, predicate, and complement. From (2) determine the natural order of a possessive modifier, of an explanatory modifier, and of an adjective. From (3), (4), and (5), determine the several positions of an adverb joined to a verb. Determine from (3) the position of an adverb modifying an adjective or another adverb. Determine from (6) and (1) the natural order of a phrase.

In expressing strong feeling, the force or importance of words is often increased by placing them out of their natural order. Words so placed are said to be *transposed*.

DIRECTION.—Point out the transposed words and phrases in the following sentences ; explain their office, and the effect of the transposition :—

1. Victories, indeed, they were.
2. Down came the masts.
3. Here stands the man.
4. Doubtful seemed the battle.
5. Wide open stood the doors.
6. A mighty man is he.
7. That gale I well remember.
8. Behind her rode Lalla Rookh.
9. Blood-red became the sun.
10. Louder waxed the applause.
11. Him the Almighty Power hurled headlong.
12. Slowly and sadly we laid him down.
13. Into the valley of death rode the six hundred.
14. So died the great Columbus of the skies.
15. Æneas did, from the flames of Troy, upon his shoulders, the old Anchises bear.
16. Such a heart in the breast of my people beats.
17. The great fire up the deep and wide chimney roared.
18. Ease and grace in writing are, of all the acquisitions made in school, the most difficult and valuable.

Remark.—Notice that the beginning and the end of the sentence are the places of greatest emphasis. See whether this remark will apply to the last four sentences above.

DIRECTION.—Read the following sentences in the transposed order, and explain the nature and the effect of the change :—

19. He could not avoid it.
20. He would not escape.
21. I must go.
22. He ended his tale here.
23. It stands written so.
24. She seemed young and sad.
25. I will make one more effort to save you.
26. My regrets were bitter and unavailing.
27. I came into the world helpless.
28. A sincere word was never utterly lost.
29. Catiline shall no longer plot her ruin.

Interrogative Sentences.

Observation Exercises.—When the interrogative word is subject or a modifier of it, is the order natural, or transposed? See (30) and (31) below.

When the interrogative word is object or attribute complement, or a modifier of either, what is the order? See (32), (33), and (34).

When the interrogative word is an adverb, what is the order? See (35) and (36).

When there is no interrogative word, what is the order? See (37) and (38).

30. Who wrote the Declaration of Independence?
31. What states border on the Gulf of Mexico?
32. Whom did you see?
33. What is poetry?
34. Which course will you choose?
35. Why are the days shorter in winter?
36. When was America discovered?
37. Were you there?
38. Has the North Pole been reached?

Composition.

To the Teacher.—We suggest exercises in composition here similar to those proposed on p. 75.

Let the selections be made with reference to a full discussion of all that has been taught concerning the arrangement of the parts of a simple sentence.

This matter of arrangement, if properly approached, may be made intensely interesting and profitable.

Additional Exercises in Analysis.

A lesson in analysis may be selected from the exercises above.

LESSON LXII.

REVIEW.

To the Teacher.—If the pupils have not done the preceding work very thoroughly, this Lesson should be divided.

What is an object complement ? Illustrate. Illustrate and explain a compound complement. What is a modified complement ?

What is an attribute complement ? Illustrate and explain fully. How do you determine in doubtful cases whether an adjective complement, or an adverb modifier, is needed ? Illustrate.

Give the eight nominative forms. What two uses have they ? Give the seven objective forms. What two uses have they ? Show what common errors are to be avoided in the use of these forms.

In what two ways may nouns be used as adjective modifiers ? Illustrate. How is the possessive form of nouns made ? Illustrate. Mention another way of denoting possession. Show how this may be made useful. Show how to form the possessive of a group of words that may be treated as a compound. Is the apostrophe used to make the possessive form of pronouns ?

How many distinctive forms have some pronouns to denote their office in the sentence ? How many have nouns ? What do grammarians call these forms ? Give and illustrate the Rule for the punctuation of explanatory modifiers.

How does a participle differ from a predicate verb ? Illustrate. How does an infinitive differ from a predicate verb ? Illustrate. How does an infinitive differ from a participle used like a noun ? Give and illustrate the Rule for the punctuation of participles. Illustrate the Caution in regard to the use of participles.

How are the past tense and the past participle formed when the verb is regular ? Give examples of irregular verbs. How do the past tense and the past participle differ in use ? Illustrate. Illustrate the uses of *lay* and *lie*, *set* and *sit*.

LESSON LXIII.

THE COMPLEX SENTENCE.

The Adjective Clause.

Introductory.—Notice that in the following sentences the three italicized expressions denote the same quality and perform the same office.

- (a) *Wise* men are honored.
- (b) Men *of wisdom* are honored.
- (c) Men *that are wise* are honored.

You learned in Lesson XXXVII. that an adjective may be expanded into a phrase, and you find in (c) above that it may be expanded into an expression that, like a sentence, contains a subject and a predicate.

“Men *that are wise* are honored” may be divided into two *parts*, or **Clauses**, each containing a subject and a predicate. *That are wise*, performing the office of a single word, we call the **Dependent Clause**; and *Men are honored* we call the **Independent Clause**. These clauses together form a **Complex Sentence**.

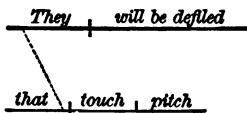
A dependent clause used to modify a noun or a pronoun is called an **Adjective Clause**.

The pronoun *that* here stands for *men*. Let us exchange it for *men*, and see whether anything is lost. “Men—*men* are wise—are honored.” We find that the clauses have lost all *connection*. We therefore conclude that the word *that* stands for *men* and also **connects** the clauses and brings them into close *relation*. Such pronouns are called **Relative Pronouns**.

Who, which, and what are also *relative pronouns*.

Analysis.

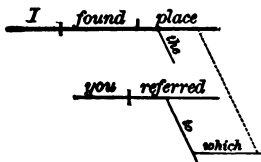
1. They that touch pitch will be defiled.



Explanation.—The relative importance of the two clauses is shown by their position, by their connection, and by the difference in the shading of the lines. The pronoun *that* is written on the subject line of the dependent clause. *That* performs the office of a conjunction also. This office is shown by the dotted line. As modifiers are joined by slanting lines to the words they modify, you learn from this diagram that *that touch pitch* is a modifier of *they*.

Oral Analysis.—This is a complex sentence, because it consists of an independent clause and a dependent clause. *They will be defiled* is the independent clause, and *that touch pitch* is the dependent. *That touch pitch* is a modifier of *they*, because it limits its meaning. The dependent clause is connected by its subject *that* to *they*.

2. Man is the only animal that laughs and weeps.
3. Animals that have a backbone are called vertebrates.
4. The power that brings a pin to the ground holds the earth in its orbit.
5. The lever which moves the world of mind is the printing-press.



6. I found the place to which you referred.

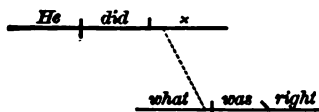
7. The spirit in which we act is the highest matter.

* 8. Attention is the stuff that memory is made of.

9. He who will not be ruled by the rudder must be ruled by the rock.

* The phrase *of that* modifies *is made*. The relative pronoun *that* never allows the preposition to precede.

10. He did what was right.

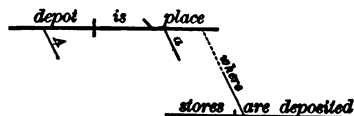


Explanation.—The adjective clause modifies the omitted word *thing*, or some word whose meaning is general or indefinite.*

11. What is false in this world betrays itself in a love of show.

† 12. Whoever does a good deed is instantly ennobled.

13. A depot is a place where stores are deposited.



Explanation.—The line representing *where* is made up of two parts; the upper part represents *where* as a conjunction connecting

the adjective clause to *place*, and the lower part represents it as an adverb modifying *are deposited*. As *where* performs these two offices, it may be called a **conjunctive adverb**. By changing *where* to the equivalent phrase *in which*, and using the diagram (6), above, the double nature of the conjunctive adverb will be seen.

14. Youth is the time when the seeds of character are sown.

LESSON LXIV.

THE ADJECTIVE CLAUSE—CONSTRUCTION.

Punctuation, Position, Choice of Relative.

Introductory.—(a) Use words *that are current*.

(b) Words, *which are the signs of ideas*, may be spoken or written.

* Many grammarians prefer to treat *what was right* as a noun clause (see Lesson LXVIII.), the object of *did*. They would treat in the same way clauses introduced by *whoever*, *whatever*, *whichever*.

† The adjective clause modifies the omitted subject (*man* or *he*) of the independent clause.

In (a) the adjective clause limits, or restricts, the application of *words* to a particular kind. In (b) *words* is not restricted in its application—which are the signs of ideas applies to all words.

Read the first independent clause, and you will see that the sense is not complete—that a large share of the intended meaning of the sentence is in the adjective clause. The second independent clause is complete in itself, the adjective clause simply adding an explanation or description. *Which* is here nearly equivalent to *and they*. (See Explanations of Rules, Lessons LIV. and LVII.)

COMMA—RULE.—The *Adjective Clause*, when not restrictive, is set off by the comma.

Caution.—The adjective clause should be placed as near as possible to the word it modifies.

DIRECTION.—Correct the following errors of position, and, applying the tests suggested above, insert the comma where needed :—

Example.—Bands of robbers infest some countries who attack travelers in the open day (incorrect).

Some countries are infested with bands of robbers, who attack travelers in the open day (correct).

1. Herodotus has been called the father of history from whom we have an account of the Persian war.

2. Solomon was the son of David who built the Temple.

3. My brother caught the fish on a small hook baited with a worm which we had for breakfast.

4. The letter was delayed in St. Louis that you sent from Chicago.

Caution.—The relative *who* should represent persons; *which*, animals and things; *that*, persons, animals, and things.

DIRECTION.—Correct the following errors:—

5. I have a dog who runs to meet me.
6. The boy which I met was lame.
7. Those which live in glass houses must not throw stones.

Caution.—In a restrictive clause, *that* is generally preferred when it will sound as well as *who* or *which*. When the clause is not restrictive, *who* or *which* is generally preferred to *that*.

Participle Phrases expanded into Clauses.

DIRECTION.—Expand each of the following participle phrases into an adjective clause, observing carefully the Cautions and the directions for punctuation given above:—

Example.—The first colonial assembly *ever convened in America* was held at Jamestown.

The first colonial assembly *that was ever convened in America* was held at Jamestown.

8. Boys *learning to swim* should take lessons of the frog.
9. France, *anciently called Gaul*, derived its name from the Franks, a warlike people of German origin.
10. Adopt a plan of life *founded on religion and virtue*.
11. The "Sketch Book," *containing "Rip Van Winkle" and the "Legend of Sleepy Hollow,"* raised Irving to the highest rank of American authors.
12. The vessels *carrying blood from the heart* are called arteries.
13. Those *fighting custom with grammar* are foolish.
14. Here comes his body, *mourned by Mark Antony*.
15. Tennyson, *made poet-laureate after the death of Wordsworth,* was raised to the peerage in 1883.
16. In 1837 Hawthorne issued a volume entitled "*Twice-told Tales.*"
17. Rivers *rising west of the Rocky Mountains* flow into the Pacific.

Observation Exercises.—Explain fully why the participle phrases above are, or are not, set off. (See Less. LVII. and *introduction* above.) In which of the sentences above would you prefer the adjective phrase to the adjective clause? In which do you find an explanatory modifier? Expand this modifier into a clause and explain the punctuation.

LESSON LXV.

ADJECTIVE CLAUSE—CONSTRUCTION—CONTINUED.

Sentences Combined by the aid of Relatives.

DIRECTION.—By the aid of a relative pronoun combine the two statements in each of the following groups into one sentence, observing carefully the instruction of the preceding Lesson :—

Example.—History may be called a narrative of past events. In these events men have been concerned. =

History may be called a narrative of past events in which men have been concerned.

Questions as tests.—Does history tell what has happened concerning animals, plants, rocks, etc.? Is the first statement in the Example strictly true and complete in itself? Does the adjective clause *restrict* the meaning of “events” to a particular sense?

Put *that* in place of “which,” carry “in” to the end of the sentence, and decide whether it would sound as well. How do your conclusions agree with what is said in the first sentence of the last Caution in the preceding Lesson?

1. Lead-pencils contain, instead of lead, graphite. Graphite is a form of carbon.

2. Birds have lungs. The lungs of birds communicate with air-sacs in various parts of the body.

3. Fishes are vertebrate animals. By means of gills they breathe the air dissolved in water.

4. Health should be preserved. Health is God's gift.
5. He preaches sublimely. He lives a righteous life.
6. They build too low. They build beneath the stars.
7. He lives most. He thinks most.
8. God helps them. They help themselves.
9. The man blushes. He is not quite a brute.
10. John Bunyan became a famous author. He was once a tinker.
11. Victoria became queen on the death of her uncle, William IV. She is the granddaughter of George III.
12. In 1565 the Spaniards founded St. Augustine. St. Augustine is the oldest town in the United States.

Observation Exercises.—Which of the above statements can be united as well, or better, by changing one into an explanatory modifier? Which, by changing one into a participle phrase? Explain the punctuation of such phrases.

Additional Exercises in Analysis.

To the Teacher.—Examples for analysis may be selected from the two preceding lessons. Pupils may profitably analyze the sentences they construct.

LESSON LXVI.

THE ADVERB CLAUSE.

- Introductory.**—(a) We started *early*.
(b) We started *at sunrise*.
(c) We started *when the sun rose*.

The adverb *early* is here expanded into an adverb phrase, and then into an **Adverb Clause**. Each of these italicized expressions is, in effect, an adverb of *time* modifying *started*.

- (d) He stood *here*.
- (e) He stood *in this place*.
- (f) He stood *where I am*.

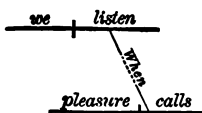
Where I am is an adverb clause of *place*, equivalent to the phrase *in this place* or to the adverb *here*.

- (g) He is taller *than I*.
- (h) He lived *as the fool lives*.
- (i) I will go *because you desire it*.
- (j) I will go *if you desire it*.

These italicized expressions illustrate other offices of the adverb clause. The first—*than I am tall* (*am tall* is understood)—modifies *taller* and limits the *degree* of the quality; the second modifies *lived* and tells the *manner* of living; the third modifies *go* and tells the *cause* of my going; the fourth tells on what *condition* I will go.

Analysis.

1. When pleasure calls, we listen.

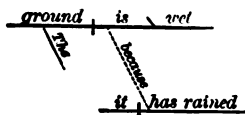


Explanation.—*When* modifies both *listen* and *calls*, denoting that the two actions take place at the same time. It also connects *pleasure calls*, as an adverb modifier, to *listen*. The offices of the **conjunctive adverb** *when* may be better understood by expanding it into two phrases, thus: We listen *at the time at which* pleasure calls. *At the time* modifies *listen*, *at which* modifies *calls*, and *which* connects.

The line representing *when* is made up of three parts to picture these three offices. The part representing it as a modifier of *calls* is, for convenience, placed above its principal line instead of below it.

- 2. While Louis XIV. reigned, Europe was at war.
- 3. Printing was unknown when Homer wrote the *Iliad*.
- 4. When I look upon the tombs of the great, every emotion of *envy* dies within me.
- 5. Where the bee sucks honey, the spider sucks poison.
- 6. The throne of Philip trembles while Demosthenes *speaks*.
- 7. The upright man speaks as he thinks.

8. The ground is wet because it has rained.



Explanation.—*Because*, being a mere conjunction, stands on a line dotted throughout.

9. We keep the pores of the skin open, for through them the blood throws off its impurities.

10. Since the breath contains poisonous carbonic acid, wise people ventilate their sleeping-rooms.

11. * Should the calls of hunger be neglected, the fat of the body is thrown into the grate to feed the furnace.

LESSON LXVII.

THE ADVERB CLAUSE—CONSTRUCTION.

Punctuation, Arrangement, Expansion, Contraction.

Introductory.—Read carefully the “introductory” hints, **Less. LXIV.**

(a) I met him in Paris, *when I was last abroad.*

(b) Glass bends easily *when it is red-hot.*

The punctuation of (a) shows that the speaker does not wish to **make the time** of meeting a prominent or essential part of what he **has to say**. The adverb clause simply gives additional information.

The omission of the comma in (b) shows that *glass bends easily* is not offered as a general statement, that the action is restricted to a **certain time or condition**. *When it is red-hot* is essential to the intended meaning.

If (a) were an answer to the question, When did you meet him? the

* Place the subject of the first clause in its *natural order*, and you will see **what conjunction** is omitted.

comma would not be needed. Why? You see that the sense may be varied by the use or the omission of the comma.

(c) *When it is red-hot*, glass bends easily.

(d) Glass, *when it is red-hot*, bends easily.

Examine (b), (c), and (d), and determine what different positions the adverb clause may take. How does the arrangement affect the punctuation?

• **COMMA—RULE.**—An *Adverb Clause* is set off by the comma unless it closely follows and restricts the word it modifies.

The adverb clause may stand before the independent clause, between the parts of it, or after it.

DIRECTION.—Expand the following italicized phrases into equivalent adverb clauses, note the different positions possible for these clauses, determine which position you prefer, and attend carefully to the punctuation:—

Example.—“*Seeing me*, he stopped” = “*When he saw me*, he stopped.” (See second foot-note, p. 102.)

1. The Romans, *having conquered the world*, were unable to conquer themselves.

2. Water increases its volume *in becoming ice*.

3. *Removing the skin of a seed*, we find two fleshy bodies.

4. *Looking carefully between the two parts of a seed*, we find a miniature plant.

5. The cow, *having laid in a supply of food*, brings it back into the mouth, and chews it at leisure.

6. We eat *to live*.

Example.—We eat *to live* = We eat *that we may live*. The adverb clause tells for what *purpose* we eat.

7. We do not live *to eat*.

8. The Puritans came to America *to obtain religious freedom*.

DIRECTION.—Explain the punctuation of the following adverb clauses, and then contract them into equivalent phrases :—

9. The Gulf Stream reaches Newfoundland before it crosses the Atlantic.

10. If we use household words, we shall be better understood.

11. Philip II. built the Armada that he might conquer England.

12. We are pained when we hear God's name used irreverently.

13. Criminals are punished that society may be safe.

DIRECTION.—Contract the following adverb clauses by simply omitting such words as may easily be supplied :—

Example.—“ *When you are right, go ahead* ” = “ *When right, go ahead.* ”

14. Chevalier Bayard was killed while he was fighting for Francis I.

15. Much wealth is corpulence, if it is not disease.

16. The sun is much larger than the earth is large.

(Such sentences are not used in the full form.)

Caution.—An objective form is often used incorrectly for the subject of a contracted clause.

Examples.—You are not so old as *me* (incorrect);

You are not so old as *I* (correct).

I am taller than *him* (incorrect);

I am taller than *he* (correct).

Equivalent Forms.

DIRECTION.—Change each of the following adverb clauses first to an adjective clause, and then to an adjective phrase :—

Example.—“ This man is to be pitied, *because he has no friends* ” = “ This man, *who has no friends*, is to be pitied ” = “ This man, *having no friends*, is to be pitied ” = “ This man, *without friends*, is to be pitied. ”

17. A man is to be pitied if he does not care for music.

18. When a man lacks health, wealth, and friends, he lacks three good things.

Composition.

To the Teacher.—Exercises in composition similar to those suggested on p. 75 may here be introduced with excellent effect. Let the selections be made with special reference to adjective and adverb clauses, avoiding difficult constructions. As far as possible, let phrase modifiers be expanded into clauses and clause modifiers contracted into phrases. The advantages and the disadvantages of these different forms and their different possible positions, the punctuation, the choice of relatives, etc. should be fully discussed.

Suitable selections for such exercises may be found in readers, histories, or other books in the hands of the pupils.

Additional Exercises in Analysis.

A valuable lesson in analysis may be selected from the preceding sentences.

LESSON LXVIII.

THE NOUN CLAUSE.

Observation Exercises.—

- (a) *Obedience* is better than sacrifice.
- (b) *To obey* is better than sacrifice.
- (c) *That one should obey* is better than sacrifice.

From each of the above sentences get the answer to the question, *What is better?* Do the expressions *obedience*, *to obey*, and *that men should obey* differ in office? What is the office of each?

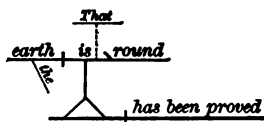
You see that a noun may be expanded into a *phrase* or into a *clause*.

- (d) We believe *that the world moves*.
- (e) Our opinion is, *that the world moves*.
- (f) The fact *that the world moves* is not denied.

In which of the preceding sentences is a **Noun Clause** used as *attribute complement*? In which, as *object complement*? In which, as *explanatory modifier*?

Analysis.

1. That the earth is round has been proved.



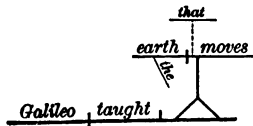
Oral Analysis.—This is a complex sentence. The whole sentence here takes the place of an independent clause; *that the earth is round* is the dependent clause.

The dependent clause is the subject of the sentence; *has been proved* is the predicate. (As before.) The conjunction *that* introduces the noun clause.

2. That Julius Cæsar invaded Britain is a historic fact.
3. What have I done? is asked by the knave and the thief.
4. Who was the discoverer of America is not yet fully determined by historians.

Explanation.—The noun clause in (3) expresses a *direct question*; that in (4), an *indirect question*; but (3) and (4) are declarative sentences.

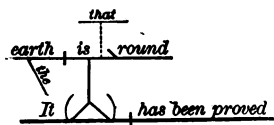
5. Galileo taught that the earth moves.



Explanation.—Here the clause introduced by *that* is used like a noun, and is the object complement of *taught*.

6. Plato taught that the soul is immortal.
7. The world will not anxiously inquire who you are.
8. It will ask of you, What can you do?
9. The principle maintained by the Colonies was, that taxation without representation is unjust.

10. Hamlet's exclamation was, "What a piece of work is man!"
 11. It has been proved that the earth is round.



Explanation.—The grammatical subject *it* has no meaning till explained by the noun clause.

12. The fact that mould, mildew, and yeast are plants is wonderful.

DEFINITIONS.

A *Clause* is a part of a sentence containing a subject and its predicate.

A *Dependent Clause* is one used as an adjective, an adverb, or a noun.

An *Independent Clause* is one not dependent on another clause.

LESSON LXIX.

THE NOUN CLAUSE—CONSTRUCTION.

Punctuation.

DIRECTION.—Tell the office of the noun clauses in the following sentences, and note carefully all differences in punctuation :—

1. That the story of William Tell is a myth is now believed.
2. We do not doubt that the world moves.
3. Our conclusion is, that a whale is not a fish.
4. The statement above, that a whale is not a fish, is scientifically correct.
5. The doctrine that all men are created equal was held by our fathers.

Observation Exercises.—In the examples above, what two kinds of

noun clauses are set off by the comma? Can you find any reason for the difference in the punctuation of (4) and (5)? Is one clause more necessary to the sense than the other? (See Rule and Explanation, Less. LIV.)

COMMA—RULE.—The noun clause used as attribute complement is generally set off by the comma.

Remarks.—The subject clause and the object clause are set off when the comma is needed to separate words that might otherwise be read in too close connection. (See General Rule, p. 73.)

For the punctuation of the explanatory clause, see Less. LIV.

DIRECTION.—Explain the noun clauses in the following sentences, and insert the comma where needed :—

6. That the whole is equal to the sum of its parts is an axiom.
7. Columbus did not know that he had discovered a new continent.
8. The belief of the Sadducees was that there is no resurrection of the dead.
9. This we know that our future depends on our present.

Arrangement and Punctuation.

DIRECTION.—Tell the office of the noun clauses in the following sentences, and note the arrangement and the punctuation :—

10. That the world moves, no one doubts.
11. It is now believed that the story of William Tell is a myth.
12. The story of William Tell, it is now believed, is a myth.

Observation Exercises.—Is (10) transposed, or in the natural order? What is the effect of this arrangement on the force and on the punctuation?

Compare (11) with (1), and note all differences. Notice that the long subject in (1) is hardly balanced by the short predicate. Can you see any advantage in the arrangement of (11)?

Compare (11) with (12), and note all differences. The independent

clause thrown in between the parts of the noun clause is said to be used *parenthetically*.

A clause used as object complement is sometimes transposed, and set off by the comma.

DIRECTION.—Transpose the following:—

13. We cannot determine who first invented letters.

14. No one can tell how this will end.

By using *it* as a substitute for the subject clause, this clause may be placed last.

DIRECTION.—Transpose the following:—

15. That a whale cannot breathe under water is a well-known fact.

16. That the Scotch are an intelligent people is generally acknowledged.

The noun clause may be made prominent by introducing the independent clause parenthetically. (For example and punctuation, see (12) above.)

DIRECTION.—Rewrite the following and make the independent clause parenthetical:—

17. We believe that the first printing-press in America was set up in Mexico in 1536.

18. It is true that the glorious sun pours down his golden flood as cheerily on the poor man's cottage as on the rich man's palace.

Parenthetical expressions are set off by commas when they cause but a slight break; when the break is more abrupt, dashes or marks of parenthesis are used. (See (19), (20), and (21) below.)

DIRECTION.—Copy and compare the following, then rewrite (19) so as to illustrate the natural and the transposed order of the object clause :—

19. Religion, we must acknowledge, is the noblest of themes for the exercise of intellect.

20. Religion—who can doubt it ?—is the noblest of themes for the exercise of intellect.

21. Religion (who can doubt it ?) is the noblest of themes for the exercise of intellect.

LESSON LXX.

NOUN CLAUSE—CONSTRUCTION—CONTINUED.

Contraction.

DIRECTION.—Make the following complex sentences simple by changing the predicate of each noun clause to a participle, and the subject to a possessive :—

Example.—*That he is brave* cannot be doubted = *His being brave* cannot be doubted.

1. That the caterpillar changes to a butterfly is a curious fact.
2. Everybody admits that Cromwell was a great leader.
3. The thought that the earth is spinning around at such a rate makes us dizzy.

DIRECTION.—Contract the following noun clauses to infinitive phrases :—

Example.—*That he should vote* is the duty of every American citizen = *To vote* is the duty of every American citizen.

4. That we guard our liberty with vigilance is a sacred duty.
5. Every one desires that he may live long and happily.
6. The effect of looking upon the sun is, that the eye is blinded.

Observation Exercises.—Can there be a doubt as to the reference of *he* in (5)? Is the meaning clear when the clause is changed to a phrase?

Tell why the comma is, or is not, used in the six sentences above.

Quotations.

DIRECTION.—Copy the following, noting carefully all capitals and punctuation marks :—

7. Goldsmith says, “Learn the luxury of doing good.”
8. Goldsmith says that we should learn the luxury of doing good.
9. “The owlet Atheism, hooting at the glorious sun in heaven, cries out, ‘Where is it?’”
10. Coleridge compares atheism to an owlet hooting at the sun, and asking where it is.
11. “To read without reflecting,” says Burke, “is like eating without digesting.”
12. May we not find “sermons in stones and good in everything”?
13. There is much meaning in the following quotation: ‘Books are embalmed minds.’
14. We must ask, What are we living for?
15. We must ask what we are living for.

Observation Exercises.—Notice that the writer of (7) has copied into his sentence (**quoted**) the exact language of Goldsmith. The two marks like inverted commas and the two marks like apostrophes, which inclose this copied passage (**quotation**), are called **Quotation Marks**.

Name all the differences between (7) and (8). Is the same thought expressed in both? Which **quotation** would you call **direct**? Which, **indirect**?

Notice that the whole of (9) is a quotation, and that this quotation contains another quotation inclosed within **single marks**. Notice the order of the marks at the end of (9).

Point out the differences between (9) and (10). In which is a question quoted just as it would be asked? In which is a question merely

referred to? Which question would you call **direct**? Which, **indirect**? Name every difference in the form of these.

In which of the above sentences is a quotation interrupted by a parenthetical clause? How are the parts marked?

Point out a quotation that cannot make complete sense by itself. How does it differ from the others as to punctuation and the first letter?

In (13) a Colon precedes the quotation to show that it is *formally introduced*.

In (14) a question is introduced without quotation marks. Questions that, like this, are introduced without being referred to any particular person or persons, are often written without quotation marks. State the differences between (14) and (15).

In quoting a question, the interrogation point must stand within the quotation marks; but, when a question contains a quotation, this order is reversed.* Point out illustrations above.

Sum up what you have learned.

LESSON LXXI.

NOUN CLAUSE—CONSTRUCTION—CONTINUED.

Quotations—Continued.

QUOTATION MARKS—RULE.—Quotation marks (“ ”) inclose a copied word or passage. Single marks (‘ ’) inclose a quotation within a quotation.

CAPITAL LETTER AND COMMA—RULE.—When a direct quotation making complete sense, or a direct question, is introduced into a sentence, it should begin with a capital and should generally be set off by the comma.†

* So with the exclamation.

† No comma is used after the interrogation point or the exclamation point.

COLON—RULE.—A quotation formally introduced is preceded by the colon.

DIRECTION.—Review carefully the work on *Quotations* in the preceding Lesson, then rewrite the following sentences, using capitals and punctuation marks where needed :—

1. Lowell asks what is so rare as a day in June
2. What is so rare as a day in June asks Lowell
3. Lowell asks whether anything so rare as a day in June can be named
4. The ballad of 'Chevy Chase' stirs the heart like the sound of a trumpet said Sir Philip Sidney.
5. The ballad of 'Chevy Chase' said Sir Philip Sidney stirs the heart like the sound of a trumpet.
6. What does Wordsworth mean by plain living and high thinking
7. This curious remark was made by Burke man is an animal that cooks his victuals.

DIRECTION.—Point out the direct and the indirect questions and quotations in Lesson LXVIII., and explain capitals and punctuation.

Some Uses of "*Were*."

1. I wish he *were* here.
2. If he *were* here, he would assist us.

Explanation.—*Were* may be used with a *singular* subject in expressing a wish, as in the noun clause above ; also in expressing a supposition contrary to the fact, as in the adverb clause above.

DIRECTIONS.—Write two sentences containing direct quotations and two containing direct questions, and then make the quotations and the questions indirect.

Write sentences showing how *were* may be used in the singular. Find another illustration in the Introductory hints, Less. LXVII.

Exercises.—Noun Clauses—Quotations.

To the Teacher.—Selections written in the colloquial style and containing frequent quotations and questions may be taken from the readers, for examination, dis-

ession, and copying. Noun phrases may be expanded, and noun clauses contracted, transposed, etc.

Additional Exercises in Analysis.

One or two profitable exercises in analysis may be selected from the three preceding Lessons. Unless the class is somewhat mature, the most difficult of these sentences should be reserved.

LESSON LXXII..

THE COMPOUND SENTENCE.

- (a) War has ceased, and peace has come.
- (b) We eat to live, but we do not live to eat.
- (c) You must take exercise, or you will not grow strong.

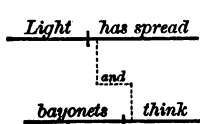
Observation Exercises.—How many clauses in each of the above sentences? Is any one clause used as a principal part or a modifier of another? Are these clauses, then, *dependent*, or *independent*? Notice their punctuation.

Which conjunction shows that the second clause continues the line of thought begun by the first? Which shows that two thoughts are in contrast? Which presents a choice between two thoughts? Exchange places with these conjunctions, and note how the proper relations of the thoughts are destroyed.

Sentences made up of *independent clauses* are called **Compound Sentences**.

Analysis.

1. Light has spread, and bayonets think.



Explanation.—The clauses are of equal rank, and so the lines on which they stand are shaded alike, and the line connecting them is not slanting. As one entire clause is connected with the other, the connecting line is drawn between the

predicates merely for convenience.

Oral Analysis.—This is a *compound sentence*, because it is made up of independent clauses. (Analyze each clause as before.)

2. The satellites revolve in orbits around the planets, and the planets move in orbits around the sun.

3. The mind is a goodly field, and to sow it with trifles is the worst husbandry in the world.

4. Power works easily, but fretting is a perpetual confession of weakness.

5. The lion belongs to the cat tribe, but he cannot climb a tree.

6. * Either Hamlet was mad, or he feigned madness admirably.

7. Places near the sea are not extremely cold in winter, nor are they extremely warm in summer.

8. The camel is the ship of the ocean of sand ; the reindeer is the camel of the desert of snow.

9. Of thy unspoken word thou art master ; thy spoken word is master of thee.

Observation Exercises.—What conjunction could naturally be supplied in (8) ?—in (9) ? Give reasons for your choice. In (8) a camel is called a ship on account of some fancied resemblance. This is a figure of speech—a metaphor. Find three other metaphors in the same sentence.

Sentences Classified with respect to Form.

DEFINITIONS.

A *Simple Sentence* is one that contains but one subject and one predicate, either or both of which may be compound.

A *Complex Sentence* is one composed of an independent clause and one or more dependent clauses.

A *Compound Sentence* is one composed of two or more independent clauses.

* See foot-note, Explanation, p. 77.

LESSON LXXIII.

THE COMPOUND SENTENCE—CONSTRUCTION.

Punctuation.

DIRECTION.—Copy the following, and notice the punctuation :—

1. We must conquer our passions, or our passions will conquer us.
2. The prodigal robs his heirs ; the miser robs himself.
3. There is a fierce conflict between good and evil ; but good is in the ascendant, and must triumph at last.

Observation Exercises.—Which of the clauses in the sentences above are most closely related or linked together ? Point out two clauses that are almost equivalent to two separate statements. Describe the mark that separates them. This mark, denoting a greater degree of separation than the comma, is a Semicolon.

DIRECTION.—Apply the Rule below to the punctuation of the sentences above, and then show that this Rule is illustrated by its own punctuation.

COMMA and SEMICOLON—RULE.—Independent clauses, when short and closely connected, are separated by the comma ; but, when the clauses are slightly connected, or when they are themselves divided into parts by the comma, the semicolon is used.

DIRECTION.—Punctuate the following, and give your reasons :—

4. Wealth may seek us but wisdom must be sought.
5. The wind and the rain are over the clouds are divided in heaven over the green hill flies the inconstant sun.
6. London is the capital of England Paris, of France Berlin, of Germany.*

* The comma here marks the omission of the words *is the capital*.

Contraction.

DIRECTION.—Contract the following sentences by using the repeated parts but once and uniting the other parts into a compound term :—

DIRECTION.—In all the following exercises of this Lesson, attend carefully to the punctuation.

Example.—Time waits for no man, and tide *waits for no man* =
Time and *tide* wait for no man.

7. Lafayette fought for American independence, and Baron Steuben fought for American independence.

8. The mind knows, the mind feels, and the mind thinks.

9. The spirit of the Almighty is within us, the spirit of the Almighty is around us, and the spirit of the Almighty is above us.

DIRECTION.—Contract the following sentences by simply omitting from one clause such words as may readily be supplied from the other :—

Example.—He is witty, *but he is vulgar* =
He is witty, *but vulgar*.

10. Mirth should be the embroidery of conversation, but it should not be the web.

11. It is called so, but it is improperly called so.

12. William the Silent has been likened to Washington, and he has justly been likened to him.

Equivalent Forms.

DIRECTION.—Change the following compound sentences to complex sentences without materially changing the sense :—

Example.—*Take care of the minutes*, and the hours will take care of themselves =

If you take care of the minutes, the hours will take care of themselves. (Notice that the imperative form is here more spirited and emphatic than the conditional.)

13. Resist the devil, and he will flee from you.
14. Govern your passions, or they will govern you.
15. I heard that you wished to see me, and I lost no time in coming.
16. He was faithful, and he was rewarded.

DIRECTION.—Change one of the independent clauses in each of these sentences to a dependent clause, and then change the dependent clause to a participle phrase :—

Example.—The house *was built* upon a rock, *and therefore* it did not fall =

The house did not fall, *because it was built* upon a rock =

The house, *being built* upon a rock, did not fall.

17. He found that he could not escape, and so he surrendered.
18. Our friends heard of our coming, and they hastened to meet us.

Observation Exercises.—Are *embroidery* and *web* (in 10) used with their common meaning, or figuratively? Explain their meaning here.

Additional Exercises in Analysis.

To the Teacher.—A lesson in analysis may be made from the preceding Lesson.

LESSON LXXIV.

REVIEW.

To the Teacher.—If the pupils have not done the preceding work very thoroughly, this Lesson should be divided.

Show that a clause may perform the office of an adjective or of an adjective phrase. Explain the two offices of the relative pronoun. Show that an adjective clause may be connected by a conjunctive ad-

verb. Show the difference between a restrictive and an unrestrictive clause. Give the Rule for punctuating the adjective clause. Give and illustrate the Caution regarding the place of the adjective clause. Give and illustrate the two Cautions regarding the choice of relatives. Show how a participle phrase may be expanded into an adjective clause. Show how sentences may be combined by the aid of relatives.

Show that a clause may perform the office of an adverb or of an adverb phrase. Illustrate and explain the punctuation of adverb clauses. Illustrate the different positions of adverb clauses. Show how different kinds of phrases may be expanded into adverb clauses. Illustrate different ways of contracting adverb clauses. What error often occurs in a contracted adverb clause ?

Show that a clause may be equivalent to a noun. What is a clause ? —a dependent clause ?—an independent clause ? Illustrate and explain the punctuation of noun clauses. Show how noun clauses may be transposed. Illustrate the punctuation of parenthetical expressions. Show how a noun clause may be contracted.

Give an illustration of a direct quotation ; of an indirect quotation ; of a direct question introduced into a sentence ; of an indirect question. Give and explain the Rules that apply to the writing of these quotations and questions.

Show how *were* may be used with a singular subject.

Show how independent clauses may be connected. Define the different kinds of sentences classified as to form. Give and illustrate the Rule for punctuating compound sentences. Show how compound sentences may be contracted.

What is English grammar ?

DEFINITION.—*English Grammar* is the science which teaches the forms, uses, and relations of the words of the English language.

GENERAL REVIEW.

To the Teacher.—This scheme will be found very helpful in a general review. The pupils should be able to reproduce it, in part or entire, except the Lesson numbers.

Scheme for the Sentence.

(The numbers refer to Lessons.)

PARTS.	Subject.	{ Noun or Pronoun (8, 15). Phrase (56). Clause (68).
	Predicate.	Verb (8, 19).
	Complements.	Object. { Noun or Pronoun (40). Phrase (56). Clause (68).
		Attribute. { Adjective (49). Noun or Pronoun (40). Phrase (56). Clause (68).
		Objective. (See Lesson 110.)
	Modifiers.	{ Adjectives (25, 26). Adverbs (31, 32). Participles (55). Nouns and Pronouns (50). Phrases (37, 55, 56). Clauses (63, 66, 68).
	Connectives.	{ Conjunctions (41, 66, 68, 72). Pronouns (63). Adverbs (63, 66).
	Independent Parts (46).	
	Classes.—Meaning. Declarative, Interrogative, Imperative, Exclamatory (2, 3).	
	Classes.—Form. Simple, Complex, Compound (72).	

LESSON LXXV.

STATEMENTS COMBINED.

DIRECTION.—Explain each of the seven different ways in which the two following statements are combined, and justify the punctuation :—

This man is to be pitied. He has no friends. =

- (a) This man has no friends, and he is to be pitied.
- (b) This man is to be pitied, because he has no friends.
- (c) Because this man has no friends, he is to be pitied.
- (d) This man, who has no friends, is to be pitied.
- (e) This man, having no friends, is to be pitied.
- (f) This man, without friends, is to be pitied.
- (g) This friendless man deserves our pity.

Remark.—The seven forms above illustrate changes in the grammatical structure. By using synonyms and recasting the sentence, the same thought may be expressed in a great variety of ways ; as,

(h) The condition of a person in whom no human being takes a special interest should awaken our sympathy.

DIRECTION.—Explain all changes made in combining the following statements :—

The breath of the ocean is sweet. The winds fill their mighty lungs with it. They strike their wings for the shore. They breathe health and vigor along the hosts. These hosts wait for this breath. They faint for it. =

(i) The winds fill their mighty lungs with the sweet breath of ocean, and, striking their wings for the shore, they breathe health and vigor along the fainting, waiting hosts.

Life is no idle dream. Life is a solemn reality. Life is based upon eternity. Life is encompassed by eternity. Remember these facts now and always. Find out your task. Stand to your task. The night cometh. No man can then work. =

(j) Remember now and always that life is no idle dream, but a solemn reality, based upon eternity, and encompassed by eternity. Find out your task ; stand to it ; the night cometh when no man can work.--*Carlyle*.

Caution.—Short statements closely related in meaning may be improved by being combined. Young writers, however, often use too many *ands* and other connectives, and make their sentences too long.

Caution.—Statements not closely related in thought must not be combined.

Example.—Milton was born in 1608, and his father was a scrivener (improper).

Notice that in combining statements some are merely linked together, and that others are changed into subordinate clauses, or condensed into phrases or single words. (Find examples above.)

Caution.—In combining statements be careful to give each the form and the position best suited to its relative importance and to its bearing on the general subject.

DIRECTION.—Combine in several ways each of the following groups of sentences :—

1. The ostrich is unable to fly. It has not wings in proportion to its body.
2. Egypt is a fertile country. It is annually inundated by the Nile.
3. The nerves are little threads, or fibers. They extend from the brain. They spread over the whole body.
4. John Gutenberg published a book. It was the first book known to have been printed on a printing-press. He was aided by the pat

ronage of John Faust. He published it in 1455. He published it in the city of Mentz.

5. The human body is a machine. A watch is delicately constructed. This machine is more delicately constructed. A steam-engine is complicated. This machine is more complicated. A steam-engine is wonderful. This machine is more wonderful.

Composition.

To the Teacher.—Bearing in mind the fact that the sentence is the type of the discourse, we can hardly overrate the value of the work suggested above.

In continuing these exercises the teacher should aim to keep under constant review all the principles taught in the preceding Lessons.

Figures of speech and principles of construction, usually relegated to formal rhetoric, may be here treated incidentally and informally with excellent effect.

Sentences or paragraphs containing valuable thought may be broken up into suggestive expressions, and put on the blackboard or on cards to be copied and combined by the pupils.

LESSON LXXVI.

PARAGRAPHS—COMPOSITIONS.

A *sentence* may be made up of closely related statements, a *paragraph* of related sentences, and a *complete composition* of related paragraphs.

DEFINITION.—A *Paragraph* is a sentence or a group of related sentences developing one point or division of a general subject.

In preparing to write a composition we should make out brief *headings* for the different parts into which we intend to divide our work. Each *heading* may be regarded as the *subject of a paragraph*.

Caution.—Each paragraph should lead naturally to the one that follows, and all should have a direct bearing on the general subject.

DIRECTION.—Combine the following expressions into a composition of four paragraphs, using the analysis, or outline, here given :—

GENERAL SUBJECT.—THE TAKING OF FORT TICONDEROGA.

1st Paragraph.—Position of the Fort.

2d Paragraph.—Planning the Attack.

3d Paragraph.—Getting to the Fort.

4th Paragraph.—Attack and Capture.

Fort Ticonderoga on a peninsula. Formed by the outlet of Lake George and by Lake Champlain. Fronts south ; water on three sides. Separated by Lake Champlain from Mount Independence, and by the outlet from Mount Defiance. Fort one hundred feet above the water. May 7, 1775, 270 men meet at Castleton, Vermont. All but 46, Green Mountain boys. Meet to plan and execute an attack upon Fort T. Allen and Arnold there. Each claims the command. Question left to the officers. Allen chosen. On evening of the 9th, they reach the lake. Difficulty in crossing. Send for a scow. Seize a boat at anchor. Search, and find small row boats. Only 83 able to cross. Day is dawning when these reach the shore. Not prudent to wait. Allen orders all who will follow him to poise their firelocks. Every man responds. Nathan Beman, a lad, guides them to the fort. Sentinel snaps his gun at A. Misses fire. Sentinel retreats. They follow. Rush upon the parade ground. Form. Loud cheer. A. climbs the stairs. Orders La Place, it is said, in the name of the great Jehovah and the Continental Congress, to surrender. Capture 50 men. 120 cannon. Used next winter at the siege of Boston. Several swords and howitzers, small arms, and some ammunition.

DIRECTION.—Combine the following into three paragraphs, using the analysis here given :—

GENERAL SUBJECT.—THE NILE AND ITS VALLEY.

1st Paragraph.—Sources and Course of the Nile.

2d Paragraph.—The Overflow.

3d Paragraph.—Fertility of the Valley.

The Nile rises in great lakes. Runs north. Sources two thousand miles from Alexandria. Course through the valley is 1,500 miles. Flows into the Mediterranean. Two principal channels. Minor outlets. Rains at the sources. The melting of the mountain snows. Nile overflows its banks. Begins, in Egypt, at the end of June. Rises four inches daily. Rises till the latter part of September. Begins to fall about the middle of October. Whole valley an inland sea. Only villages above the surface. The valley very fertile. The deposit. The fertile strip is from 5 to 150 miles wide. Renowned for fruitfulness. Egypt long the granary of the world. Three crops from December to June. Productions—grain, cotton, and indigo.

LESSON LXXVII.

PARAGRAPHS—COMPOSITIONS.

DIRECTION.—Make your own analysis, and combine into a composition the following suggestions concerning the frog :—

Frog's spawn found in a pond. At first like a mass of jelly. Eggs can be distinguished. In a few days curious little fish are hatched. These "tadpoles" are lively. Swim by means of long tails. Head very large—out of proportion. Appearance of all head and tail. This creature is a true fish. It breathes water-air by means of gills. It has a two-chambered heart. Watch it day by day. Two little gills seen. These soon disappear. Hind legs begin to grow. Tail gets smaller. Two small arms, or fore-legs, are seen. Remarkable change going on inside. True lungs for breathing air have been forming. Another chamber added to the heart. As the gills grow smaller, it finds difficulty in breathing water-air. One fine day it pokes its nose out of the water. Astonished (possibly) to find that it can breathe in the air. A new life has come upon it ! No particular reason for spending all its time in water ; crawls out upon land ; sits down upon its haunches ; surveys the world. It is no longer a fish ; has entered upon a higher stage of existence ; has become a "frog."

To the Teacher.—This work of analyzing a composition to find the leading thoughts under which the other thoughts may be grouped is, in many ways, a most valuable discipline.

It teaches the pupil to compare, to discriminate, to weigh, to systematize, to read intelligently and profitably.

The reading-book will afford excellent practice in finding heads for paragraphs. Such work is an essential preparation for the reading-class.

After a time the teacher may profitably call attention to the formal division of composition into

Introduction,

Discussion,

Conclusion.

How to Write an Original Composition.

I. Choose a Subject.—Choose your subject long before you are to write. Avoid a full, round term like *Patriotism* or *Duty*; take a division of it; as, *How can a Boy be Patriotic?* or *Duties which we Schoolmates owe Each Other*. The subject should be on your level, should be interesting to you, and should start in your mind many trains of thought.

II. Accumulate the Material.—Turn the subject over in your mind in leisure moments, and, as thoughts flash upon you, jot them down in your blank-book. Pay little regard to their order on the page or to their relative importance; but, if any seem broad enough for the main points, or heads, indicate this. Talk with no one on the subject, and read nothing on it, till you have thought yourself empty; and even then you should note down what the conversation or reading suggests, rather than what you have heard or read.

III. Construct a Framework.—Before writing search through your material for the main points, or heads. Perhaps this or that jotting, as it stands, includes enough to serve as a head. Be sure that by brooding over your material, and by further thinking upon the subject, you get at all the general thoughts into which, as it seems to you, the subject should be analyzed. Study these points carefully. See that no tw-

overlap each other, that no one appears twice, that no one has been raised to the dignity of a head that should stand *under* some head, and that no one is foreign to the subject. Study now to find the natural order in which these points should stand. Let no point follow another when it is a necessary introduction to that other. If developing all the points would make your composition too long, study to see what points you can omit without abrupt break or essential loss.

IV. Write.—Give your whole attention to your work as you write, and other thoughts will occur to you, and better ways of putting the thoughts already noted down. In expanding the main points into paragraphs, be sure that everything falls under its appropriate head. Cast out everything that has not a direct bearing on your subject. Do not strain after effect, or strive to seem wiser than you are. Use familiar words, and place these, your phrases, and your clauses, where they will make your thought the clearest. As occasion calls, change from the natural order to the transposed, and let sentences, simple, complex, and compound, long and short, stand shoulder to shoulder in the paragraph. Express yourself easily—only now and then putting your thought forcibly and with feeling. Let a fresh image here and there relieve the uniformity of plain language. One sentence should follow another without abrupt break. Look sharply to the spelling, to the use of capital letters, to punctuation, and to grammatical forms.

V. Attend to the Mechanical Execution.—Keep your pages clean, and let your handwriting be clear. On the left of the page leave a margin of an inch for corrections. Do not write on the fourth page ; if you exceed three pages, use another sheet. When the writing is done, double the lower half of the sheet over the upper, and fold through the middle ; then bring the top down and fold again. Bring the right end toward you, and across the top write your name and the date. This superscription will be at the top of the fourth page, at the right-hand corner, and at right angles to the ruled lines.

To the Teacher.—Question the pupils closely upon these directions, and insist that they shall practice what is here laid down.

See list of subjects for composition, p. 324.

SUBDIVISIONS OF THE PARTS OF SPEECH.

LESSON LXXVIII.

CLASSES OF NOUNS AND PRONOUNS.

Introductory.—For **Common** and **Proper** nouns, see Lessons XI., XII. For **Personal**, **Interrogative**, and **Relative** pronouns, see Less. XIV., LXIII. In “*All* must die,” *all* (= *all men*) performs the offices of both an adjective and a noun. These words that stand for things by pointing them out as near or remote, or by telling something of their number, order, or quantity ; as, *this, that, one, latter, much*, are called **Adjective Pronouns**.

DEFINITIONS.

Classes of Nouns.

A Noun is the name of anything.

A Common Noun is a name which belongs to all things of a class.

A Proper Noun is the particular name of an individual.

Remark.—It may be well to note two classes of common nouns—*collective* and *abstract*. A **Collective Noun** is the name of a number of things taken together ; as, *army, flock, mob, jury*. An **Abstract Noun** is the name of a quality, an action, a being, or a state of being ; as, *whiteness, beauty, wisdom*, (the) *singing, movement, existence*, (the) *sleep*.

Classes of Pronouns.

A *Pronoun* is a word used for a noun.

A *Personal Pronoun* is one that, by its form, denotes the speaker, the one spoken to, or the one spoken of.

A *Relative Pronoun* is one that relates to some preceding word or words, and connects clauses.

An *Interrogative Pronoun* is one with which a question is asked.

An *Adjective Pronoun* is one that performs the offices of both an adjective and a noun.

The simple personal pronouns are—*I, thou, you, he, she, and it.*

The compound personal pronouns are—*myself, thyself, yourself, himself, herself, and itself.*

The simple relative pronouns are—*who, which, that, and what.*

The compound relative pronouns are—*whoever or whosoever, whichever or whichsoever, whatever or whatsoever.*

The interrogative pronouns are—*who, which, and what.*

Some of the more common adjective pronouns are—*all, another, any, both, each, either, enough, few, former, latter, little, many, much, neither, none, one, other, same, several, such, that, those, this, these, whole.*

The word, phrase, or clause in the place of which a pronoun is used is called an *Antecedent*.

DIRECTION.—Point out the pronouns and their antecedents in these sentences :—

Jack was rude to Tom, and always knocked off his hat when they met. To lie is to be a coward, which one should scorn to be. To sleep soundly, which is a blessing, is to repair and renew the body. To lie is cowardly, and every boy should know it.

DIRECTION.—Determine the class and explain the office of each pronoun in the following sentences :—

Examples.—“*I myself* do not know *who that* is.” *I* is a personal pronoun, standing for the speaker ; it is the subject of *do know*. *Myself* is a compound personal pronoun, standing for the speaker ; it is an explanatory modifier of *I*, adding emphasis. *Who* is an interrogative pronoun, the question being indirect ; its antecedent cannot be determined without the answer to the question ; it introduces the noun clause and is the attribute complement of *is*. *That* is an adjective pronoun, standing for *that person* ; it is the subject of *is*.

1. You yourself do not know who invented letters. 2. Who steals my purse steals trash. 3. What was said, and who said it ? 4. He heard all that was said. 5. He heard what was said. 6. Whatever is done must be done quickly. 7. You must determine what it is. 8. She saw one of them, but she cannot tell which. 9. It is not known to whom the honor belongs.

LESSON LXXIX.

CONSTRUCTION OF PRONOUNS.

Caution.—Avoid *he, it, they*, or any other pronoun when its reference to an antecedent would not be clear. Repeat the noun instead, quote the speaker's exact words, or recast the sentence.

Examples.—“The lad cannot leave his father ; for, if he should, *he* would die” (not clear) = “The lad cannot leave his father ; for, if he should, *his father* would die” (noun repeated).

“*Lysias* promised his father never to abandon his friends” (not clear) = “*Lysias* gave his father this promise : ‘I will never abandon *your* friends’” (speaker's words quoted).

DIRECTION.—Note the different meanings that may be given to each of the following sentences, and then make the sentences clear :—

1. Dr. Prideaux says that, when he took his commentary to the bookseller, he told him it was a dry subject. 2. He said to his friend that, if he did not feel better soon, he thought he had better go home. 3. A tried to see B in the crowd, but could not, because he was so short. 4. Charles's duplicity was fully made known to Cromwell by a letter of his to his wife, which he intercepted. 5. The farmer told the lawyer that his bull had gored his ox, and that it was but fair that he should pay him for his loss.

Caution.—Do not use pronouns needlessly.

Remark.—Pleonasm, or repetition for rhetorical effect, is allowed, as, “The *star-spangled banner*, long may it wave !” but such expressions as “*John he* doesn't think so,” are vulgar errors.

DIRECTION.—Correct these sentences by omitting needless pronouns :—

6. It is n't true what he said. 7. The father he died, the mother she followed, and the children they were taken sick. 8. The cat it mewed, and the dogs they barked, and the man he shouted. 9. Napoleon, Waterloo having been lost, he gave himself up to the English.

Caution.—The relative *who* should represent persons ; *which*, animals and things ; *that*, persons, animals, and things ; and *what*, things. The antecedent of *what* should not be expressed.

DIRECTION.—Correct the following errors and give reasons :—

10. The horse whom Alexander rode was named Bucephalus. 11. All what he saw he described. 12. Those which say so are mistaken. 13. The thing what is done cannot be undone. 14. He has friends which I know.

Caution.—In a restrictive clause, *that* is generally preferred where it will sound as well as *who* or *which*. When the clause is not restrictive, *who* or *which* is generally preferred to *that*.

DIRECTION.—Study the Caution above and the explanation of restrictive clauses, Lesson LXIV., then fill the following blanks, giving reasons for your choice :—

15. The wisest men — ever lived made mistakes. 16. Who — saw him did not pity him. 17. He is the very man — we want. 18. He is the same — he has ever been. 19. All — knew him respected him. 20. It was not I — did it. 21. Water, — is a compound of hydrogen and oxygen, covers three-fourths of the earth's surface. 22. Longfellow, — is the most popular American poet, has written beautiful prose. 23. Time, — is a precious gift, should not be wasted.

DIRECTION.—Correct the following and give reasons :—

24. We cannot justify the means that this was accomplished by. 25. The relative represents that that has gone before. 26. It happens too frequently that that that should be, is not.

Caution.—Several connected relative clauses relating to the same antecedent require the same relative pronoun.

DIRECTION.—Correct these errors :—

27. It was Joseph that was sold into Egypt, who became governor of the land, and which saved his father and brothers from famine. 28. This is the horse which started first, and that reached the stand last. 29. The man that fell overboard, and who was drowned was the first mate.

Caution.—The relative clause should be placed as near as possible to the word that it modifies.

DIRECTION.—Correct these errors:—

30. The pupil will receive a reward from his teacher who is diligent.
31. Her hair hung in ringlets, which was dark and glossy. 32. Claudius was canonized among the gods, who scarcely deserved the name of man. 33. He should not keep a horse that cannot ride.

Caution.—When *this* and *that*, *these* and *those*, *the one* and *the other* refer to things previously mentioned, *this* and *these* refer to the last mentioned, and *that* and *those* to the first mentioned; *the one* refers to the first mentioned, and *the other* to the last mentioned. (Obscurity is often prevented by a repetition of the words referred to.)

DIRECTION.—Correct these errors:—

34. The selfish and the benevolent are found in every community; these are shunned, while those are sought after. 35. Talent speaks learnedly at the bar; tact, triumphantly: this is complimented by the bench; that gets the fees. 36. Homer was a genius; Virgil, an artist: in the one we most admire the work; in the other, the man.

LESSON LXXX.

CLASSES OF ADJECTIVES.

Introductory.—See Lesson XXVI., first Direction and exercise.

DEFINITIONS.

An *Adjective* is a word used to modify a noun or a pronoun.

A *Descriptive Adjective* is one that modifies by expressing quality.

A *Definitive Adjective* is one that modifies by pointing out, numbering, or denoting quantity.

The definitive adjectives *an* or *a* and *the* are commonly called *Articles*.

To the Teacher.—Exercises for distinguishing Descriptive and Definitive adjectives may be selected from the preceding Lessons in analysis.

The classification of adjectives made by grammarians is not, in our opinion, of great practical value.

Construction of Adjectives.

Caution.—*An* is used before a vowel sound,* but drops *n* and becomes *a* before a consonant sound.

Remark.—Notice that the *form* of the *article* depends upon the word immediately following, which may, or may not, be the word modified.

DIRECTION.—Study the following examples, and give the sound that controls the form of each article :—

An actor, an end, an item, an oak, an usher, a good actor, a happy end, a small item, a large oak, a polite usher, a history,† an hour (*h* is silent), a usurper (*u* = *yoo*), a one (*one* begins with the sound of *w*).

Caution.—Use *an*, *a*, or *the* before each of two or more connected adjectives, when these adjectives modify different nouns, expressed or understood ; but, when they modify the same noun, the article should not be repeated.‡

Explanation.—“*A cotton and a silk umbrella*” means *two* umbrellas—one cotton and the other silk ; the word *umbrella* is understood after *cotton*. “*A cotton and silk umbrella*” means *one* umbrella,

* The vowel sounds are the open voice sounds of *a*, *e*, *i*, *o*, *u*. All others are consonant sounds.

† *An* is sometimes used before unaccented *h* ; as *an historian*.

‡ When qualities are to be emphatically distinguished, the article is sometimes repeated before adjectives modifying the same noun.

partly cotton and partly silk ; *cotton* and *silk* modify the same noun, *umbrella*. *The wise and the good* means two classes ; *the wise and good* means one class.

DIRECTION.—Study the Caution as explained, and correct these errors :—

1. The Northern and Southern Hemisphere. 2. The Northern and the Southern Hemispheres. 3. The right and left hand. 4. The fourth and the fifth verses of the poem. 5. The fourth and fifth verse.
6. A Webster's and Worcester's dictionary.

Caution.—Repeat *an*, *a*, or *the* before connected nouns denoting things that are to be distinguished from each other or emphasized.

DIRECTION.—Study the Caution, and correct these errors :—

7. We criticise not the dress, but address, of the speaker. 8. A noun and pronoun are alike in office. 9. Distinguish carefully between an adjective and adverb. 10. The lion, as well as tiger, belongs to the cat tribe. 11. Neither the North Pole nor South Pole has yet been reached. 12. The secretary and treasurer were both absent. (*The secretary and treasurer was absent*—referring to one person—is correct.)

Caution.—Choose apt adjectives, but do not use them needlessly ; avoid such as repeat the idea or exaggerate it.

Examples.—The following adjectives are obviously needless : *Good* virtues ; *verdant* green ; *painful* toothache ; *umbrageous* shade.

DIRECTION.—Correct these errors :—

13. It was splendid fun. 14. It was a tremendous dew. 15. He used less words than the other speaker. (*Less* refers to quantity—use *fewer* here.) 16. The lad was neither docile nor teachable. 17. The belief in immortality is common and universal. 18. It was a gorgeous

apple. 19. The arm-chair was roomy and capacious. 20. It was a lovely bunn, but I paid a frightful price for it.

Caution.—Place adjectives where there can be no doubt as to what you intend them to modify. If those forming a series are of different rank, place nearest the noun the one most closely modifying it; if they are of the same rank, place them where they will sound best—generally in the order of length—the shortest first.

DIRECTION.—Correct these errors:—

21. The house was comfortable and large. 22. A salt barrel of pork. 23. It was a blue soft beautiful sky. 24. A fried dish of bacon. 25. Two gray fiery little eyes. 26. A docile and mild pupil. 27. A pupil, docile and mild.

LESSON LXXXI.

CLASSES OF VERBS AND ADVERBS.

Introductory.—You learned in Lesson XLVIII. that some verbs express action as passing over from a doer to a receiver. As *transitive* means *passing over*, we call such **Transitive Verbs**.

The **object** of a transitive verb, that is, the name of the receiver of the action, may be the *object complement*, or it may be the *subject*; as, “Washington captured *Cornwallis*,” “*Cornwallis* was captured by Washington.”

All verbs that, like *fall* in “Leaves *fall*,” do not represent the action as passing over to a receiver, and all that express mere being or *state of being* are called **Intransitive Verbs**.

A verb transitive in one sentence; as, “He *writes* good English,” may be intransitive in another; as, “He *writes* well”—meaning sim-

ply *He is a good writer.* A verb is transitive only when an object is expressed or obviously understood.

For **Regular Verbs** and **Irregular Verbs** see Lesson LVIII.

DEFINITIONS.

A Verb is a word that asserts action, being, or state of being.

Classes of Verbs with respect to Meaning.

A Transitive Verb is one that requires an object.

An Intransitive Verb is one that does not require an object.

Classes of Verbs with respect to Form.

A Regular Verb is one that forms its past tense and past participle by adding *ed* to the present.

An Irregular Verb is one that does not form its past tense and past participle by adding *ed* to the present.

Remarks.—Verbs that have both a regular and an irregular form are called **Redundant**; as, present, *clothe*; past, *clothed* or *clad*; past participle, *clothed* or *clad*.

Verbs that are wanting in any of their parts are called **Defective**; as, present, *may*; past, *might*; past participle, —.

DIRECTION.—Classify the verbs in Lessons XXV. and L.

Classes of Adverbs.

Introductory.—See Lesson XXXI.

DEFINITIONS.

An Adverb is a word used to modify a verb, an adjective, or an adverb.

Adverbs of Time are those that generally answer the question, *When?*

Examples.—*Early, hereafter, now, often, presently, soon.*

Adverbs of Place are those that generally answer the question, *Where?*

Examples.—*Away, back, elsewhere, here, out, within.*

Adverbs of Degree are those that generally answer the question, *To what extent?*

Examples.—*Exceedingly, hardly, quite, sufficiently, too, very.*

Adverbs of Manner are those that generally answer the question, *In what way?*

Examples.—*Beautifully, naturally, so, thus, well, no, yes.**

Adverbs of Cause are those that generally answer the question, *Why?*

Examples.—*Consequently, hence, therefore, why.*

Construction of Adverbs.

Caution.—Choose apt adverbs, but do not use them needlessly or instead of other forms of expression; avoid such as repeat the idea or exaggerate it.

Examples.—I could *ill* (not *illy*) afford the time. Do *as* (not *like*) I do. A diphthong is *the union* of two vowels (not *where* or *when* two vowels unite) in the same syllable. This (not this *here* or *'ere*) sentence is correct. He wrote that (not *how that*) he had been sick. I went *almost* (or *nearly*) there (not I went *most* there).

DIRECTION.—Correct the following errors:—

1. I returned back here yesterday.
2. He had not hardly a minute

* *No* and *yes*, used to answer questions, are generally called independent adverbs. They seem to modify words omitted in the answer but contained in the question; *as*, Did you see him? *No* (= I did *no* (not) see. 'm).

Some make of these words a separate part of speech, and call them **responsives**.

to spare. 3. It was awfully amusing. 4. This 'ere knife is dull. 5. A direct quotation is when the exact words of another are copied. 6. He seldom or ever went home sober. 7. The belief in immortality is universally held by all. 8. I am dreadfully glad to hear that. 9. He said how that he would go.

Caution.—Place adverbs where there can be no doubt as to what you intend them to modify. Have regard to the sound also.

DIRECTION.—Correct these errors :—

10. I have thought of marrying often. 11. We only eat three meals a day. 12. He hopes to rapidly recruit. 13. His sagacity almost appears miraculous.

Caution.—Unless you wish to *affirm*, do not use two negative words so that they shall contradict each other.

Examples.—*No one has* (not *has n't*) yet reached the North Pole. *No man can do nothing* (proper, because it is intended to affirm that every man must do something).

DIRECTION.—Correct these errors :—

14. No other reason can never be given. 15. He is n't improving much, I don't think. 16. There must be something wrong when children do not love neither father nor mother.

Caution.—Do not use adverbs for adjectives or adjectives for adverbs. (See Lesson LI.)

DIRECTION.—Correct these errors :—

17. You must read more distinct. 18. It was an uncommon good harvest. 19. The prima donna sings sweet. 20. She is miserable poor. 21. My head feels bad^l. 22. He spoke up prompt. 23. This is a dreadful cold day.

LESSON LXXXII.

CLASSES OF CONJUNCTIONS AND OTHER CONNECTIVES.

Observation Exercises.—Find in Lesson XLI. a conjunction connecting two subjects ; one connecting two adjectives ; one connecting two phrases. Find two conjunctions that form a pair, one being placed before, and the other between, the connected terms. Find in Lesson XLV. two other such pairs.

Notice that two words or phrases connected by a conjunction have the same office in the sentence—are of the same rank.

Find in Lesson LXXII. three different conjunctions that connect clauses. Are these clauses of the same rank, or does one depend on the other ?

What do *because* and *if* connect in Lesson LXVI. ? Are the clauses here connected of the same rank, or is one dependent on the other ?

See whether you can make the connectives in Lesson LXVI. join words or phrases. See whether those in Lesson LXXII. will join words and phrases. How then may you group connectives ?

DEFINITIONS.

A Conjunction is a word used to connect words, phrases, or clauses.*

Co-ordinate Conjunctions are such as connect words, phrases, or clauses of the same rank.

Subordinate Conjunctions are such as connect clauses of different rank.

(For classified lists of conjunctions, see pp. 293, 294.)

* Some of the co-ordinate conjunctions, as *and* and *but*, are used to connect, in thought, sentences separated by the period, and even to connect paragraphs. In analysis and parsing, we regard only the individual sentence, and treat such connectives as introductory.

Construction of Connectives.

Caution.—Some conjunctions and conjunctive adverbs may stand in correlation with other words ; as, *either . . . or ; neither . . . nor ; not only . . . but* or *but also*.

Be careful that the right words stand in correlation, and stand where they belong.

Examples.—Give me *neither* riches *nor* (not *or*) poverty. I cannot find *either* my book *or* (not *nor*) my hat. Dogs *not only* bark *but also* bite (correct) ; *Not only* dogs bark *but also* bite (incorrect). *Not only* dogs bark, *but* wolves *also* (correct) ; Dogs *not only* bark, *but* wolves *also* (incorrect). He was *neither* rich *nor* poor (correct) ; He *neither* was rich *nor* poor (incorrect).

The first of these related connectives should stand immediately before the first of the terms directly connected.

DIRECTION.—Correct these errors :—

1. He not only gave me advice but also money. 2. She not only dressed richly but tastefully. 3. Neither Massachusetts or Pennsylvania has the population of New York. 4. Thales was not only famous for his knowledge of nature, but also for his moral wisdom. 5. There was nothing either strange nor interesting.

Caution.—Choose apt connectives, but do not use them needlessly or instead of other parts of speech.

Examples.—Seldom, *if* (not *or*) ever, should an adverb stand between *to* and the infinitive. I will try *to* (not *and*) do better next time. No one can deny *that* (not *but*) he has money. A harrow is drawn over the ground, *which* (not *and which*) covers the seed. Who doubts *that* (not *but that* or *but what*) Napoleon lived ? The doctor had scarcely left *when* (not *but*) a patient called. He thinks *as* (not *like*) I do.

DIRECTION.—Correct these errors :—

6. The excellence of Virgil, and which he possesses beyond other

poets, is tenderness. 7. Try and recite the lesson perfectly to-morrow. 8. Who can doubt but that there is a God? 9. He seldom or ever went to church. 10. No one can deny but that the summer is the hottest season. 11. I do not know as I shall like it.

Caution.—*Else, other, otherwise, rather,* and adjectives and adverbs expressing a comparison are usually followed by *than*. But *else, other,* and *more*, implying something *additional*, but not different in kind, may be followed by *but* or *besides*.

Examples.—A diamond is nothing *else than* carbon. Junius was no *other than* Sir Philip Francis. He can converse on *other* topics *besides* politics.

DIRECTION.—Correct these errors :—

12. Battles are fought with other weapons besides pop-guns. 13. The moon is something else but green cheese. 14. Cornwallis could not do otherwise but to surrender. 15. It was no other but the President. 16. He no sooner saw the enemy but he turned and ran.

Caution.—Two or more connected words or phrases referring to another word or phrase should each make good sense with it.

Examples.—I *have* always (add *said*) and still *do say* that labor is honorable. Shakespeare was greater than any other poet that *has* (add *lived*) or *is* now *alive*. The boy is stronger than his sister, but not so tall (not The boy is *stronger*, but not *so tall*, as his sister).

DIRECTION.—Correct these errors :—

17. Gold is heavier, but not so useful, as iron. 18. Gold is not so useful, but heavier, than iron. 19. This is as valuable, if not more so, than that. 20. Bread is more nutritious, but not so cheap, as potatoes. 21. This dedication may serve for almost any book that has, is, or shall be. published.

LESSON LXXXIII.

PREPOSITIONS.*

Prepositions and Interjections are not Subdivided.

Construction of Prepositions.

Caution.—Great care must be used in the choice of prepositions.

To the Teacher.—In doubtful cases the pupil should consult the unabridged dictionary for the preposition in question, and also for the preceding word to which it is joined.

After the right prepositions have been found, let the pupils read the correct forms aloud till they are familiar to the tongue and to the ear.

DIRECTION.—Correct these errors:—

1. This book is different to that. 2. He stays to home. 3. He is in want for money. 4. I was followed with a crowd. 5. He fell from the bridge in† the water. 6. He bears a close resemblance of his father. 7. He lives at London. 8. He lives in the turn of the road. 9. The child died with the croup. 10. She is angry with your conduct. 11. He is angry at his father. 12. He placed a letter into my hands. 13. What is the matter of him? 14. I saw him over to the house. 15. These plants differ with each other. 16. He threw himself onto the bed. 17. We are hard to work. 18. He distributed the apples between his four brothers. 19. He went in the park. 20. You can confide on him. 21. He stays to school late. 22. The Colonies declared themselves independent from England.

Caution.—Do not use prepositions needlessly.

DIRECTION.—Correct these errors:—

23. In what latitude is Boston in? 24. He came in for to have

* For list see p. 292.

† *In* denotes motion or rest in a condition or place; *into*, change from one condition or place into another. "When one is outside of a place, he may be able to get *into* it; but he cannot do anything *in* it until he has got *into* it."

a talk. 25. I was leading of a horse about (*leading* is transitive). 26. Where are you going to? 27. They admitted of the fact. 28. Raise your book off of the table. 29. He took the poker from out of the fire. 30. Of what is the air composed of? 31. You can tell by trying of it. 32. This is the subject of which I intend to write about. 33. I have a brother of five years old. 34. Jack's favorite sport was in robbing of orchards. 35. Keep off of the grass.

Caution.—Do not omit prepositions when they are needed.

DIRECTION.—Correct these errors :—

36. There is no use going there. 37. I was prevented going. 38. He is unworthy our charity. 39. What use is this to him? 40. It was the size of a pea. 41. Egypt is the west side of the Red Sea. 42. His efforts were not for the great, but the lowly.

LESSON LXXXIV.

REVIEW.

To the Teacher.—The following exercises in criticism are intended as a complete review of the twenty-three Cautions preceding.

DIRECTION.—Correct the following errors and give reasons :—

1. A told B that he was his best friend. 2. John's father died when he was two years old. 3. There is no book which, when we look through it sharply, we cannot find mistakes in it. 4. Kosciusko having come to this country, he aided us in our Revolutionary struggle. 5. There are some men which are always young. 6. The brakemen and the cattle which were on the train were killed. 7. He who does all which he can does enough. 8. The diamond, that is pure carbon, is a brilliant gem. 9. There are miners that live below ground, and who seldom see the light. 10. They need no spectacles that are blind. 11. A man should sit down and count the cost who is about to build a

house. 12. *Reputation* and *character* do not mean the same thing : the one denotes what we are ; the other, what we are thought to be. 13. A umpire became an usurper. 14. The right and left lung were diseased. 15. The right and the left lungs were both diseased. 16. A white and red flag were flying. 17. There is a difference between a predicate verb and participle. 18. I have less friends than she. 19. The evil is intolerable and not to be borne. 20. Samuel Adams's habits were unostentatious and frugal. 21. Begin it over again. 22. Most everybody talks so. 23. Verbosity is when too many words are used. 24. He is some better just now. 25. They were nearly dressed alike. 26. The tortured man begged that they would kill him again and again. 27. He has n't gone yet I don't believe. 28. The cars will not stop at this station only when the bell rings. 29. This can be done easier. 30. We have had a remarkable cold winter. 31. A knows more, but does not talk so well, as B. 32. Some people never have, and never will, bathe in salt water. 33. He would neither go himself or send anybody. 34. Who doubts but what two and two are four ? 35. The fish breathes with other organs besides lungs. 36. I board in the hotel. 37. The year of the Restoration plunged Milton in bitter poverty. 38. At what wharf does the boat stop at ? 39. It was the length of your finger.

MODIFICATIONS OF THE PARTS OF SPEECH.

LESSON LXXXV.

NOUNS AND PRONOUNS—NUMBER.

Introductory.—You have learned that a thought may be expressed in two words ; as, “*Boys study*,” and that the thought may be varied by adding modifying words ; as, “*Some boys study hard*.”

You have also learned that a thought may be varied by simply changing the *form* of the words employed ; as, “*The boy studies* ;” “*The boys study*.” (See Lesson XX.)

Some of these changes in form indicate changes in meaning ; as, *boy, boys ; lion, lioness* ; others indicate changes in use or relation ; as, *boy, boy's ; I see, He sees*. All such changes in form are called **Inflections**.

Our language has lost many of its *Inflections*, in some instances dropping them with one class of words and retaining them with another ; as, Nom. *lady*, Obj. *lady* ; Nom. *she*, Obj. *her*.

We shall apply the term **Modifications** not only to inflections but also to corresponding changes in meaning and use, even when the inflections are wanting.

DEFINITIONS.

Modifications of the Parts of Speech are changes in their form, meaning, and use.

Number is that modification of a noun or pronoun which denotes one thing or more than one.

The *Singular Number* denotes one thing.

The *Plural Number* denotes more than one thing.

Number-Forms.

RULE.—Nouns are generally made plural by adding *s* or *es*.*

Remarks.—When the sound of *s* will not unite with the last sound of the singular, *es* is added to make another syllable.

Such words as *horse* and *cage* drop the final *e* when *es* is added.*

DIRECTION.—Form the plural of each of the following nouns, and note what letters represent sounds that cannot unite with the sound of *s* :—

Ax or axe, arch, adz or adze, box, brush, cage, chaise, cross, ditch, face, gas, glass, hedge, horse, lash, lens, niche, prize, race, topaz.

Some nouns ending in *o* preceded by a consonant add *es* without increase of syllables.

DIRECTION.—Form the plural of each of the following nouns :—

Buffalo, calico, cargo, echo, embargo, hero, innuendo, motto, mosquito, mulatto, negro, potato, tomato, tornado, veto, volcano.

Some nouns in *o* preceded by a consonant add *s* only.

DIRECTION.—Form the plural of each of the following nouns :—

Canto, domino (*os* or *oes*), duodecimo, halo, junto, lasso, memento, octavo, piano, proviso, quarto, salvo, solo, two, tyro, zero (*os* or *oes*).

Nouns in *o* preceded by a vowel add *s* only.

Bamboo, cameo, cuckoo, embryo, folio, portfolio, trio.

Common nouns† in *y* after a consonant change *y* into *i*

* See Rule, p. 318.

† See Rule, p. 318.

and add *es* without increase of syllables. Nouns in *y* after a vowel add *s* only.

DIRECTION.—Form the plural of each of the following nouns :—

Alley, ally, attorney, chimney, city, colloquy,* daisy, essay, fairy, fancy, kidney, lady, lily, money, monkey, mystery, soliloquy, turkey, valley, vanity.

Some nouns change *f* or *fe* into *ves*.

DIRECTION.—Form the plural of each of the following nouns :—

Beef, calf, elf, half, knife, leaf, life, loaf, self, sheaf, shelf, staff,† thief, wharf,‡ wife, wolf.

Some nouns in *f* and *fe* are regular.

DIRECTION.—Form the plural of each of the following nouns :—

Belief, brief, chief, dwarf, fife, grief, gulf, hoof, kerchief, proof, reef, roof, safe, scarf, strife, waif.

(Nouns in *ff*, except *staff*, are regular ; as, *cuff*, *cuffs*.)

Some plurals are still more irregular.

DIRECTION.—Learn to form the following plurals :—

Child, children ; foot, feet ; goose, geese ; louse, lice ; man, men ; mouse, mice ; Mr., Messrs. ; ox, oxen ; tooth, teeth ; woman, women.

(For the plurals of pronouns, see pp. 295–297.)

* *U* after *q* is a consonant.

† *Staff* (a stick or support), *staves* or *staffs* ; *staff* (a body of officers), *staffs*. The compounds of *staff* are regular ; as, *flag-staffs*.

‡ In England, generally *wharfs*.

LESSON LXXXVI.

NUMBER-FORMS—CONTINUED.

Some nouns adopted from foreign languages still retain their original plural forms. Some of these take the English plural also.

DIRECTION.—Learn to form the following plurals :—

Analysis, analyses* ; antithesis, antitheses ; axis, axes ; bandit, banditti *or* bandits ; basis, bases ; beau, beaux *or* beaus ; cherub, cherubim *or* cherubs ; crisis, crises ; datum, data ; ellipsis, ellipses ; focus, foci ; fungus, fungi *or* funguses ; genus, genera ; hypothesis, hypotheses ; madame, mesdames (mă-dlăm') ; memorandum, memoranda *or* memorandums ; nebula, nebulae ; oasis, oases ; parenthesis, parentheses ; phenomenon, phenomena ; radius, radii *or* radiuses ; seraph, seraphim *or* seraphs ; stratum, strata ; synopsis, synopses ; terminus, termini ; vertebra, vertebrae.

Some compound nouns in which the principal word stands first vary the first word ; as, *sons-in-law*.

DIRECTION.—Form the plural of the following words :—

Aid-de-camp, attorney-at-law, billet-doux, commander-in-chief, court-martial, cousin-german, father-in-law, hanger-on, man-of-war.

Most compounds vary the last word ; as, *pailfuls*,† *gentlemen*.

DIRECTION.—Form the plural of each of the following nouns :—

Englishman, Frenchman, forget-me-not, goose-quill, handful, mouthful, piano-forte, spoonful, step-son, tooth-brush.

* The Latin plural ending *es* is pronounced *sz*.

† *Pails full* is not a compound. This expression denotes a number of pails, each full.

The following nouns are not treated as compounds of *man*—add *s*.

Brahman, German, Mussulman, Norman, Ottoman, talisman.

A few compounds vary both parts ; as, *man-singer*, *men-singers*.

DIRECTION.—Form the plural of each of the following nouns :—

Man-child, man-servant, woman-servant, woman-singer.

Compounds consisting of a proper name preceded by a title form the plural by varying *either* the *title* or the *name*; as, the *Misses* Clark or the *Miss Clarks* ; but, when the title *Mrs.* is used, the *name* is varied ; as, the *Mrs. Clarks*.

DIRECTION.—Form the plural of the following compounds :—

Miss Jones, Mr. Jones, General Lee, Dr. Brown, Master Green.

A title used with two or more different names is made plural ; as, *Drs.* Grimes and Steele, *Messrs.* Clark and Maynard.

DIRECTION.—Put each of the following expressions in its proper form :—

General Lee and Jackson ; Miss Mary, Julia, and Anna Scott ; Mr. Fields, Osgood, & Co.

Letters, figures, and other characters add the *apostrophe* and *s* to form the plural ; as,

Dot the *i*'s, cross the *l*'s, and make the *+*'s and *×*'s, the *7*'s and *9*'s more distinct.

LESSON LXXXVII.

NUMBER-FORMS—CONTINUED.

Some nouns have two plurals differing in meaning.

DIRECTION.—Learn to form the following plurals, and note the meaning of each :—

Brother,	{ brothers (by blood), brethren (of the same society).	Head,	{ heads (parts of the body), head (of cattle).
Die,	{ dies (stamps for coin- ing), dice (cubes for gam- ing).	Index,	{ indexes (tables of refer- ence), indices (signs in al- gebra).
Fish,*	{ fishes (individuals), fish (collection).	Penny,	{ pennies (distinct coins), pence (quantity in value).
Genius,	{ geniuses (men of gen- ius), genii (spirits).	Sail,	{ sails (pieces of canvas), sail (vessels).

Some nouns and pronouns have the same form in both numbers.

DIRECTION.—Study the following list :—

Amends, bellows, corps,† deer, gross, grouse, hose, means, odds, pains (care), series, sheep, species, swine, vermin, who, which, that (relative), what, any, none.

Remark.—The following have two forms in the plural.

Apparatus, apparatus *or* apparatuses ; heathen, heathen *or* heathens.

* The names of several sorts of fish ; as, *herring, shad, trout*, etc., are used in the same way. The compounds of *fish*, as *codfish*, have the same form in both numbers.

† The singular is pronounced *kōr*, the plural *kōrz*.

Remark.—The following nouns have the same form in both numbers when used with numerals ; they add *s* in other cases ; as, *one score, three score, by scores*.

Brace, couple, dozen, score, yoke, hundred, thousand.

Some nouns have no plural.

Remarks.—These are generally names of *materials, qualities, or sciences*.

Names of materials, when taken in their full or strict sense, can have no plural, but they may be plural when *kinds* of the material or things made of it are referred to ; as, *cottons, coffees, tins, coppers*.

DIRECTION.—Study the following list of words :—

Bread, coffee, copper, flour, gold, goodness, grammar (science, not a book), grass, hay, honesty, iron, lead, marble, meekness, milk, molasses, music, peace, physiology, pride, tin, water.

Remark.—The following were originally plural forms, but they are now more commonly treated as singular.

Acoustics, ethics, mathematics, politics (and other names of sciences in *ics*), news.

Some words are always plural.

Remark.—These are generally names of things double or multiform in their character.

DIRECTION.—Study the following list :—

Aborigines, annals, ashes, assets, clothes, fireworks, hysterics, literati, measles, mumps, nippers, oats,* pincers, rickets, scissors, shears, snuffers, suds, thanks, tongs, tidings, trowsers, victuals, vitals.

Remark.—The following were originally singular forms, but they are now treated as plural.

* *Oat* is sometimes used, but a *grain of oats* would be better.

Alms (Anglo-Saxon, *ælmesse*), eaves (A.-S., *efese*), riches (Norman French, *richesse*).

Construction of Number-Forms.

Collective nouns are treated as plural when the individuals in the collection are thought of, and as singular when the collection as a whole is thought of.

Examples.—The *committee* were unable to agree, and *they* asked to be discharged. A *committee* was appointed, and *its* report will soon be made.

Remark.—Collective nouns have plural forms ; as, *committees*, *armies*.

The number of a noun may be determined not only by its *form*, but also by the *verb*, the *adjective*, and the *pronoun* used in connection with it.

Examples.—“ *These scissors* are so dull that I cannot use *them*.” The plurality of *scissors* is here made known in four ways. In the following sentence *this*, *is*, and *it* are incorrectly used : “ *This* scissors *is* so dull that I cannot use *it*.”

DIRECTION.—Construct sentences in which the number of each of the following nouns shall be indicated by the form of the *pronoun*, the *adjective*, or the *verb* used in connection with it :—

Means, series, species, riches, molasses, family, crowd, meeting.

LESSON LXXXVIII.

NOUNS AND PRONOUNS—GENDER.

Introductory.—Some nouns change their form to indicate the sex of the one named ; as, *lion*, denoting a male , *lioness*, denoting a female.

This modification is called **Gender**. *Masculine* means *pertaining to males*, *feminine* means *pertaining to females*, and *neuter* means *neither*. In grammar, nouns and pronouns denoting males are said to be of the **Masculine Gender**; those denoting females, of the **Feminine Gender**; and those denoting things without sex, of the **Neuter Gender**.

Such words as *child*, *parent*, *friend* may be *either* masculine or feminine. Some grammarians say that they are of the *Common Gender*.

DEFINITIONS.

Gender is that modification of a noun or pronoun which denotes sex.

The *Masculine Gender* denotes the male sex.

The *Feminine Gender* denotes the female sex.

The *Neuter Gender* denotes want of sex.

Gender-Forms.

No English *nouns* have distinctive *neuter forms*, but a *few* have different forms to distinguish the *masculine* from the *feminine*.

The masculine is distinguished from the feminine in three ways :—

1st. By a difference in the ending of the words.

2d. By different words in the compound names.

3d. By words wholly or radically different.

Ess * is the most common ending for feminine nouns.

* The suffix *ess* came into the English language from the Norman-French. It displaced the feminine termination of the mother-tongue (A. S. *estre*, old English *ster*). The original meaning of *ster* is preserved in *spinster*. *Er* (A. S. *ere*) was originally a masculine suffix; but it now generally denotes an *agent* without reference to sex; as, *read-er*, *spea-er*.

DIRECTION.—Form the feminine of each of the following masculine nouns by adding *ess* :—

Author, baron, count, deacon, giant, god (see Rule III., p. 318).
 heir, host, Jew, lion, patron, poet, prince (see Rule I., p. 318).
 prior, prophet, shepherd, tailor, tutor.

(Drop the vowel *e* or *o* in the ending of the masculine, and add *ess*.)

Actor, ambassador, arbiter, benefactor, conductor, director, editor,
 enchanter, hunter, idolater, instructor, preceptor, tiger, waiter.

(Drop the masculine *er*, and add the feminine *ess*.)

Adventurer, caterer, governor, murderer, sorcerer.

DIRECTION.—Learn these forms :—

Abbot, abbess ; duke, duchess ; emperor, empress ; lad, lass ; marquis, marchioness ; master, mistress ; negro, negress.

Ess was formerly more common than now. Such words as *editor* and *author* are now frequently used to denote persons of either sex.

DIRECTION.—Give five nouns ending in *er* or *or* that may be applied to either sex.

The following words, mostly foreign, have various endings in the feminine.

DIRECTION.—Learn the following forms :—

Administrator, administratrix ; Augustus, Augusta ; beau, belle ; Charles, Charlotte ; Cornelius, Cornelia ; czar, czarina ; don, donna ; equestrian, equestrienne ; executor, executrix ; Francis, Frances ; George, Georgiana ; Henry, Henrietta ; hero, heroine ; infante, infanta ; Jesse, Jessie ; Joseph, Josephine ; Julius, Julia or Juliet ; landgrave, landgravine ; Louis, Louisa or Louise ; Paul, Pauline ; signore or signor, signora ; sultan, sultana ; testator, testatrix ; widower, widow.

In some compounds distinguishing words are prefixed or affixed.

DIRECTION.—Learn the following forms :—

Billy-goat, nanny-goat ; buck-rabbit, doe-rabbit ; cock-sparrow, hen-sparrow ; Englishman, Englishwoman ; gentleman, gentlewoman ; grand-father, grand-mother ; he-bear, she-bear ; landlord, landlady ; man-servant, maid-servant ; merman, mermaid ; Mr. Jones, Mrs. *or* Miss Jones ; peacock, peahen.

Words wholly or radically different are used to distinguish the masculine from the feminine.

DIRECTION.—Learn the following forms :—

Bachelor, maid ; buck, doe ; drake, duck ; earl, countess ; friar *or* monk, nun ; gander, goose ; hart, roe ; lord, lady ; nephew, niece ; sir, madam ; stag, hind ; steer, heifer ; wizard, witch ; youth, damsel *or* maiden.

The *pronoun* has *three* gender-forms—
masculine *he*, feminine *she*, and neuter *it*.*

LESSON LXXXIX.

CONSTRUCTION OF GENDER-FORMS.

Gender as a matter of orthography is of some importance, but in grammar it is chiefly important as involving the correct use of the pronouns *he*, *she*, and *it*.

The names of animals are often treated as masculine or feminine without regard to the real sex.

* *It*, although a neuter form, is used idiomatically to refer to a male or a female ; as, *It was John, It was Mary.*

Examples.—The *grizzly bear* is the most savage of *his* race. The *cat* steals upon *her* prey.

Remark.—The writer employs *he* or *she* according as he fancies the animal to possess masculine or feminine characteristics. *He* is more frequently employed than *she*.

The neuter pronoun *it* is often used with reference to animals and very young children, the sex being disregarded.

Examples.—When the *deer* is alarmed, *it* gives two or three graceful springs. The little *child* reached out *its* hand to catch the sunbeam.

Remark.—*It* is quite generally used instead of *he* or *she*, in referring to an animal, unless some masculine or feminine quality seems to predominate.

Inanimate things are often represented as living beings, that is, they are *personified*, and are referred to by the pronoun *he* or *she*.

Example.—The *oak* shall send *his* roots abroad and pierce thy mould.

Remark.—The names of objects distinguished for *size*, *power*, or *sublimity* are regarded as masculine ; and the names of those distinguished for *grace*, *beauty*, *gentleness*, or *productiveness* are considered as feminine. Personification adds beauty and animation to style.

DIRECTION.—Study what is said above, and then fill each of the blanks in the following sentences with a masculine, a feminine, or a neuter pronoun, and in each case give the reason for your selection :—

1. The forest's leaping panther shall yield — spotted hide.
2. The catamount lies in the boughs to watch — prey.
3. The mocking-bird shook from — little throat floods of delirious music.
4. The wild beast from — cavern sprang the wild bird from — grove.
5. The night-sparrow trills — song.
6. The elephant is distinguished

for — strength and sagacity. 7. The bat is nocturnal in — habits. 8. The dog is faithful to — master. 9. The child was unconscious of — danger. 10. The fox is noted for — cunning. 11. Belgium's capital had gathered then — beauty and — chivalry. 12. Despair extends — raven wing. 13. Life mocks the idle hate of — arch-enemy, Death. 14. Spring comes forth — work of gladness to contrive. 15. Truth is fearless, yet — is meek and modest.

DIRECTION.—Write sentences in which the things named below shall be personified by means of masculine pronouns :—

Death, time, winter, war, sun, river, wind.

DIRECTION.—Write sentences in which the things named below shall be personified by means of feminine pronouns :—

Ship, moon, earth, spring, virtue, nature, night, England.

Caution.—Avoid changing the gender of the pronoun when referring to the same antecedent.

DIRECTION.—Correct these errors :—

1. The polar bear is comparatively rare in menageries, as it suffers so much from the heat that he is not easily preserved in confinement.
2. The cat, when it comes to the light, contracts and elongates the pupil of her eye.
3. Summer clothes herself in green, and decks itself with flowers.
4. War leaves his victim on the field, and homes desolated by it mourn over her cruelty.

LESSON XC.

NOUNS AND PRONOUNS—PERSON—AGREEMENT.

Introductory.—(a) *I, Paul*, have written.

(b) *Paul*, *thou* art beside thyself.

(c) *He* was *Paul*, the apostle.

In these sentences the noun *Paul* represents a person in three different relations to the act of speaking ;—in (a), as *speaking* ; in (b), as *spoken to* ; in (c), as *spoken of*.

Notice that the form of the noun does not change to indicate these three relations, but that the personal pronoun changes for each relation.

We use the term **Person** to denote these three relations and the forms that mark them. *I*, denoting the speaker, is in the **First Person** ; *thou*, denoting the one spoken to, is in the **Second Person** ; and *he*, denoting the one spoken of, is in the **Third Person**.

You now see why *I*, *thou*, *he*, etc., are called *personal* pronouns. (See Lesson XIV.)

DEFINITIONS.

Person is that modification of a noun or pronoun which denotes the speaker, the one spoken to, or the one spoken of.

The **First Person** denotes the one speaking.

The **Second Person** denotes the one spoken to.

The **Third Person** denotes the one spoken of.

Remarks.—A *noun* is said to be of the *first* person when joined as an explanatory modifier to a pronoun of the first person ; as, “ *I, John, saw these things* ” ; “ *We Americans are always in a hurry.* ” *

A *noun* is of the *second* person when used as explanatory of a pronoun of the second person, or when used independently as a term of address ; as, “ *ye crags and peaks* ” ; “ *Idle time, John, is ruinous.* ”

A *noun* used as subject is always of the third person.

DIRECTION.—Compose sentences in which there shall be an example of a noun and of a pronoun, used in each of the three persons.

* It is doubtful whether a *noun* is ever of the *first* person. It may be claimed with some propriety that, in the sentence *I, John, saw these things*, John speaks of his own name, the expression meaning, *I, and my name is John, etc.*

Person—Forms.

Personal pronouns and *verbs* are the only classes of words that have distinctive person-forms.

DIRECTION.—From the forms of the pronouns given on pp. 295, 296, select and write in one list all that can be used only in the first person ; in another list, all the distinctive second-person forms ; and in another, all the distinctive third-person forms.

Person, Number, and Gender—Agreement.

Person is regarded in grammar because the verb sometimes varies its form to agree with the person of its subject ; as, *I see, Thou seest, He sees.*

Am agrees with the first person, singular ; *is* and verbs adding *s* or *es*, with the third person, singular. The verb has no person-forms for the plural.

DIRECTION.—Illustrate the agreement of the verb-forms mentioned above.

Caution.—A pronoun must agree with its antecedent in number, gender, and person.

Remark.—Find from Lesson XLV. how verbs agree with connected subjects, and you will understand how pronouns agree in number with connected antecedents.

DIRECTION.—Illustrate the agreement of the pronoun with connected antecedents.

Remark.—As we have no singular personal pronoun of the third person that may be either masculine or feminine, a plural is often incorrectly used instead.

Examples.—Each boy and girl was requested to name *their* favorite flower (incorrect). Each pupil was requested to name *their* favorite

flower (incorrect). Each boy and girl (*or* each pupil) was requested to name *his* or *her* favorite flower (correct).

When it is not necessary to distinguish the sexes, a singular antecedent implying both sexes is represented by the masculine pronoun.

Example.—Every *person* has *their* faults (incorrect). Every *person* has *his* faults (correct).

Remark.—When connected antecedents are of different persons, “*you, he, and I*” = *we*; “*you and he*” = *you*.

In arranging such connected terms, it is generally more polite for the speaker to mention first, the one spoken to; next, the one spoken of; and himself last. (See p. 84, last Exercise.)

DIRECTION.—Study the Caution and the Remarks above, and then fill each of the blanks in the following sentences with a personal pronoun, giving reasons for your choice:—

1. Every one must think for —. 2. I gave the horse oats, but he would not eat —. 3. Both saw — fault, but neither would own that — had done wrong. 4. A person's manners not unfrequently indicate — morals. 5. Each must rise in — turn. 6. Everybody has — own troubles. 7. The aster and the dahlia are not cultivated for — fragrance. 8. Neither the aster nor the dahlia is cultivated for — fragrance. 9. The book and the paper were found in — place. 10. Every book and every paper was found in — place. 11. Each day and each hour brings — portion of duty. 12. “The Merry Wives of Windsor” was presented the first night, but — was not successful. 13. No kind word and no kind act fails entirely in — mission. 14. This philosopher and statesman has gone to — rest. 15. The philosopher and the statesman have gone to — rest.

DIRECTION.—Point out in the sentences above the verbs that have distinctive number-forms or person-forms, and justify their use.

Observation Exercises.—(a) He suspects every *man that deals* with him. (b) He even doubts *me, who am* his best friend.

What is the subject of *deals* in (a)?—of *am* in (b)? Do relative pronouns have person-forms? How, then, do we determine the person of *who* and of *that*? With what person must *am* always agree?—*deals*, and other words that add *s* or *es*? What practical aid do you here get from knowing that pronouns agree in *person* with their antecedents?

LESSON XCI.

NOUNS AND PRONOUNS—CASE.

Introductory.—Review Observation Exercises, Lesson LII., and the introduction to Lesson LIII. Note also what is said of the three case-forms, p. 100.

DEFINITIONS.

Case is that modification of a noun or pronoun which denotes its office in the sentence.

The **Nominative Case** of a noun or pronoun denotes its office as subject or as attribute complement.

The **Possessive Case** of a noun or pronoun denotes its office as possessive modifier.

The **Objective Case** of a noun or pronoun denotes its office as object complement, or as principal word in a prepositional phrase.

Remark.—A noun or pronoun used independently is in the nominative case.

Examples.—I am, dear *madam*, your friend. Alas, poor *Yorick*! *Liberty*, it has fled.

Remark.—A noun or pronoun used as explanatory modifier is in the same case as the word explained.

Example.—It was my *friend*, *she* of whom I had been speaking. This was the *Apostle Paul's* advice.

Remark.—A noun or pronoun used as attribute complement of a participle or an infinitive is in the same case as the word to which it relates as attribute.*

Examples.—Being an *artist*, *he* appreciated it. I proved *it* to be *him*.

Explanation.—*Artist* completes *being* and relates as attribute to *he*. *He* may be called the *assumed* subject of *being*.

Him completes *be* and relates as attribute to *it*, the object complement of *proved*. *It* may be called the assumed subject of *be*. Notice the change of case in "I proved that *it* was *he*."

To the Teacher.—The Explanation above will serve as a general guide to the use of the right case-form in such constructions; but, if the pupils are sufficiently mature, a fuller discussion may here be introduced. See LESS. CX., CXV.

After such discussion, the statement that "a noun or pronoun used as *objective complement* is in the objective case" may be added to the Remarks above. This construction, however, seldom employs a case-form.

DIRECTION.—Study carefully the Definitions and the Remarks above, and then compose sentences in which a noun or a pronoun shall be put in the nominative case in *four* ways; in the objective in *four* ways; in the possessive in *two* ways.

Case-Forms of Nouns.

Nouns have two case-forms, the *simple form*, common to the nominative and the objective case, and the *possessive form*.

* An attribute complement relating to a possessive is in the nominative case; as, "*He* being *he* should make no difference."

RULE.—The *possessive case* of nouns is formed in the singular by adding to the nominative the apostrophe and the letter *s* ('*s*); in the plural, by adding (*'s*) only. If the plural does not end in *s*, the apostrophe and the *s* are both added.

Examples.—*Boy's, boys', men's.*

Remark.—To avoid an unpleasant succession of hissing sounds, the *s* in the possessive singular is sometimes omitted; as, *conscience' sake, goodness' sake, Achilles' sword, Archimedes' screw* (the *s* in the words following the possessive here has its influence). In prose this omission of the *s* should seldom occur. The weight of usage inclines to the *s* in such names as *Miss Rounds's, Mrs. Hemans's, King James's, witness's, prince's*. Without the *s* there would be no distinction, in spoken language, between *Miss Round's* and *Miss Rounds', Mrs. Heman's* and *Mrs. Hemans'.*

Remark.—Pronounce the ('*s*) as a separate syllable (= *es*) when the sound of *s* will not unite with the last sound of the nominative.

Remark.—When the singular and the plural are alike in the nominative, some place the apostrophe after the *s* in the plural to distinguish it from the possessive singular; as, singular, *sheep's*; plural, *sheeps'.*

DIRECTION.—Study the Rule and the Remarks given above, and then write the *possessive singular* and the *possessive plural* of each of the following nouns:—

Actor, farmer, princess, buffalo, mosquito, tyro, cuckoo, ally, attorney, thief, wolf, chief, dwarf, child, goose, ox, fish, deer, sheep, swine.

Remark.—Compound nouns always add the possessive sign to the last word; as, a "*man-of-war's* rigging"; "*his father-in-law's* farm."

Such forms as *fathers-in-law's* etc. should be avoided. (See the following Lesson.)

LESSON XCII.

CONSTRUCTION OF POSSESSIVE-FORMS.

As the possessive is the only case of nouns that has a distinctive form, or inflection, it is only with this case that mistakes can occur in construction.

The preposition *of* with the objective is often used instead of the possessive case-form—"David's Psalms" = "Psalms of David."

Remark.—To denote the source from which a thing proceeds, or the idea of belonging to, *of* is used more frequently than ('s).

The possessive sign ('s) is confined chiefly to the names of persons, animals, and things personified. We do not say "the tree's leaves," but "the leaves of the tree."

The possessive sign, however, is often added to names of things which we frequently hear personified, or which we wish to dignify, and to names of periods of time; as, "the earth's surface," "fortune's smile," "eternity's stillness," "a year's interest," "a day's work."

By the use of *of*, such expressions as "witness's statement," "mothers-in-law's faults" may be avoided.

DIRECTION.—Choosing the form that seems best, make the following terms denote possession, and then join them as modifiers to appropriate nouns:—

Sun, ocean, summer, book, chair, enemy, eagle, torrent, months, hours, minute, princess, Socrates, sisters-in-law, lookers-on.

Caution.—The relation of possession may be expressed not only by ('s) and *of* but by the use of such phrases as *belonging to*, *property of*, etc., or of such verbs as *have*, *hold*, *possess*, etc. In constructing sentences be careful to secure smoothness and clearness by taking advantage of these different forms.

DIRECTION.—Improve the following sentences :—

1. This is my wife's father's opinion.

Correction.—This is the opinion of *my wife's father* (or *held by my wife's father*).

2. This is my wife's father's farm. 3. France's and England's interests differ widely. 4. Frederick the Great was the son of the daughter of George I., of England. 5. My brother's wife's sister's drawings have been much admired. 6. The drawings of the sister of the wife of my brother have been much admired.

DIRECTION.—Make original sentences to illustrate all the ways of denoting possession, mentioned above.

Caution.—Groups of words that may be treated as compound terms add the possessive sign to the last word only.

Examples.—*Peter the Hermit's* eloquence ; *Dombey and Son's* office ; the *Queen of England's* palace ; *everybody else's* business.

Remarks.—This Caution applies to a possessive with an explanatory modifier, whether the two form a compound term or not ; as, “I called at *Tom the tinker's*.” The sign, however, must not be far removed from the principal possessive. “That language is *Homer, the greatest poet of antiquity's*,” is bad. Add the sign to *Homer* alone, or, better still, use *of* to denote the possession.

Euphony requires that the possessive sign should generally stand immediately before the name (expressed or understood) of the thing possessed.

DIRECTION.—Construct sentences in which the following groups shall be made to indicate possession :—

Frederick the Great ; Fields, Osgood, & Co. ; the Duke of Wellington ; Wolsey, the Cardinal.

DIRECTION.—Study the Cautions and Remarks above, and correct the following:—

7. This is Tennyson's, the poet's, home. 8. I took tea at Brown's, my old friend and schoolmate's. 9. This belongs to Victoria's, Queen of England's, dominion. 10. This province is Victoria's, Queen of England's. 11. This was Franklin's motto, the distinguished philosopher's and statesman's.

Caution.—When several possessive nouns modify the same word and imply common possession, the possessive sign is added to the last only. If they modify different words, expressed or understood, the sign is added to each.

Explanation.—“*William and Henry's boat*,” “*William's and Henry's boat*.” In the first example, William and Henry are represented as jointly owning a boat; in the second, each is represented as owning a separate boat—*boat* is understood after *William's*.

Remark.—When the different possessors are thought of as separate or opposed, the sign may be repeated, although joint possession is implied; as, “He was his *father's, mother's, and sister's* favorite;” “He was the *king's*, as well as the *people's*, favorite.”

DIRECTION.—Correct these errors, and give your reasons:—

12. The Bank of England was established in William's and Mary's reign. 13. This was James's, Charles's, and Robert's estate. 14. America was discovered during Ferdinand's and Isabella's reign. 15. We were comparing Cæsar and Napoleon's victories. 16. This was the sage and the poet's theme.

Explanation.—If an article precedes each possessive, the sign is repeated.

17. It was the king, not the people's, choice. 18. They are Thomas, as well as James's, books.

Caution.—Ambiguity may often be prevented by changing the assumed subject of a participle from a nominative or an objective to a possessive.

DIRECTION.—Correct these errors :—

19. The writer being a scholar is not doubted.

Correction.—This is ambiguous, as it may mean either that the writer is not doubted, because he is a scholar, or that the writer's scholarship is not doubted. It should be, "*The writer's being a scholar is not doubted,*" or "*That the writer is a scholar is not doubted.*"

20. I have no doubt of the writer being a scholar. 21. No one ever heard of that man running for office. 22. Brown being a politician prevented his election. 23. I do not doubt him being sincere. 24. Grouchy being behind time decided the fate of Waterloo.

LESSON XCIII.

CASE-FORMS—PRONOUNS.

The pronouns *I, thou, he, she, and who* are the only words in the language that have each three different case-forms.

(For "Declensions," see pp. 295, 296.)

Construction of Case-Forms—Pronouns.

Caution.—*I, we, thou, ye, he, she, they, and who* are *nominative* forms.

Me, us, thee, him, her, them, and whom* are *objective* forms.

* *Her* is also a possessive.

Remark.—The eight nominative forms and the seven objective forms here given are the only distinctive nominative and objective forms in the language. All the “rules of syntax” given in the grammars to guide in the use of the nominative and the objective case apply, practically, only to these fifteen forms.

Who and *whom* retain their distinctive uses as case-forms when compounded with *ever* or *soever*; but not so with personal pronouns compounded with *self*.

DIRECTION.—Study carefully the definitions and principles given in Lesson XCI.; then fill the following blanks with the case-forms found above (using compound relatives in (24) and (25)), and give your reasons in every instance :—

1. It is not — you are in love with. 2. She was neither better bred nor wiser than you or —. 3. — servest thou under? 4. It was not —, it was —. 5. Its being — should make no difference. 6. — and — are of the same age. 7. — that study grammar talk no better than —. 8. I am not so old as —; she is older than — by ten years. 9. He was angry, and — top. 10. Who will go? —. 11. It is n't for such as — to sit with the rulers of the land. 12. Not one in a thousand could have done it so well as —. 13. * — being a stranger, they easily misled him. 14. Oh, happy — ! surrounded thus with blessings. 15. It was Joseph, — — Pharaoh promoted. 16. I referred to my old friend, — of whom I so often speak. 17. You have seen Cassio and — together. 18. Between you and —, I believe that he is losing his mind. 19. — should I meet the other day but my old friend? 20. — did he refer to, —, or —? 21. — did he choose? 22. Did he choose you and —? 23. — that is idle and mischievous reprove. 24. We will refer it to — you may choose. 25. — the court favors is safe. 26. — that are diligent I will reward. 27. Scotland and — did in each other live. 28. My hour is come, but not to render up my soul to such as

* A noun or pronoun used as the assumed subject of a participle, without grammatical connection with the rest of the sentence, is said to be *independent*.

—. 29. I knew that it was —. 30. I knew it to be —. 31. — did you suppose it to be ? 32. — did you suppose it was ? 33. I took that tall man to be —. 34. I thought that tall man was —.

LESSON XCIV.

CONSTRUCTION OF CASE-FORMS—REVIEW.

DIRECTION.—Correct these errors, and give your reasons :—

Explanation.—The possessive forms in (8) and (23) are regular, but they are hard to pronounce and unpleasant to the ear.

1. Who was Joseph's and Benjamin's mother ? 2. It did not occur during Washington, Jefferson, or Adams's administration. 3. I consulted Webster, Worcester, and Walker's dictionary. 4. This state was south of Mason's and Dixon's line. 5. These are neither George nor Fanny's books. 6. Howard's, the philanthropist's, life was a noble one. 7. It is Othello's pleasure, our noble and valiant general's. 8. He visited his sons-in-law's homes. 9. A valuable horse of my friend William's father's was killed. 10. For Herodias's sake, his brother Philip's wife. 11. For the queen's sake, his sister's. 12. Peter's, John's, and Andrew's occupation was that of fishermen. 13. He spoke of you studying Latin. 14. It being difficult did not deter him. 15. What need is there of the man swearing ? 16. I am opposed to the gentleman speaking again. 17. He thought it was us. 18. Who did you say you spoke to ? 19. Whom did you say it was ? 20. I shall not learn my duty from such as thee. 21. A lady entered, whom I afterwards found was Miss B. 22. A lady entered, who I afterwards found to be Miss B. 23. Ask somebody's else opinion. 24. Let him be whom he may. 25. I am sure it could not have been them. 26. I understood it to be they. 27. It is not him whom you thought it was. 28. Let you and I try it. 29. All enjoyed themselves, us excepted. 30. Us boys enjoy the holidays. 31. It was Virgil, him who wrote the *Æneid*. 32. You thought him to be I. 33. You thought that he was me.

LESSON XCV.

THE NOUN AND THE PRONOUN REVIEWED.

Define a noun and the two classes of nouns. Explain and illustrate collective and abstract nouns.

Define a pronoun and the four classes of pronouns. Mention the simple personal pronouns, the compound personal pronouns, the simple relative pronouns, the compound relative pronouns, the interrogative pronouns, and some of the adjective pronouns. What is an antecedent? Use *which* as an adjective, as a relative pronoun, as a direct interrogative pronoun, and as an indirect interrogative pronoun. Illustrate the Cautions that guide in the use of pronouns.

What two ways of varying a thought are mentioned in Lesson LXXXV.? Explain and illustrate what is meant by *inflections*. What are *Modifications*?

What is *Number*? Define the singular and the plural number. How is the plural of nouns regularly formed? Illustrate all the variations of this Rule that are found in Lesson LXXXV. Give the plural of some nouns adopted from other languages. Mention and illustrate the different ways of forming the plural of compound nouns. Illustrate the pluralizing of letters, figures, etc. Give examples of nouns having each two plural forms differing in meaning;—of nouns and pronouns having the same form in both numbers;—of nouns that have no plural;—of nouns that are always plural. Illustrate what is taught concerning the number of collective nouns. In what ways may the number of a noun be determined?

Explain the meaning of *masculine*, *feminine*, and *neuter*. What is *Gender*? Define the three genders. What is said of such words as *child*, *neighbor*, etc.? Have English nouns distinctive *neuter* forms? In what ways may the masculine be distinguished from the feminine? Illustrate. What is said of the gender of such words as *editor* and *author*? Give three gender forms of the pronoun. Of what importance is gender in grammar? Show how the masculine, the feminine,

and the neuter pronoun are used in referring to animals and young children. Show how the masculine and the feminine pronoun are used in personification. Illustrate the Caution in regard to changing the gender of the pronoun.

LESSON XCVI.

REVIEW—CONTINUED.

In what different relations to the act of speaking may a person be represented? What is *Person*? Define the three persons. When is a noun found in the first person?—in the second? A noun used as subject is of what person? A subject in the first or the second person must be what part of speech? What classes of words have distinctive person forms? Why is person regarded in grammar? Illustrate. Illustrate the Caution in regard to the agreement of pronouns. Show how this Caution applies to connected antecedents. What lack in our language often leads to a violation of this Caution? Show how a pronoun may agree with a singular antecedent implying both sexes. What is said about connected terms of different persons?

What is *Case*? Define the three cases. In what case is a noun or pronoun used independently?—a noun or pronoun used as explanatory modifier?—a noun or pronoun used as attribute complement of a participle or an infinitive? Illustrate the last three answers. What case-forms have nouns? Give the Rule for forming the possessive case of nouns. Give and explain some common exceptions. What may take the place of the possessive sign? Illustrate, showing when one is preferred to the other. Illustrate fully the Cautions that guide in the use of possessive forms. What words have each three different case-forms? Give all the nominative forms;—all the objective forms. Give and explain constructions in which these forms are liable to be incorrectly used.

LESSON XCVII.

PARSING—NOUNS AND PRONOUNS.

Parsing a word is giving its classification, modifications, and syntax (*i. e.*, its relation to other words).

DIRECTION.—Select and parse in full all the nouns and pronouns in the sentences for analysis, Lesson LIII.

Model for Written Parsing.—*Elizabeth's favorite, Raleigh, was beheaded by James I.*

CLASSIFICATION.		MODIFICATIONS.				SYNTAX.
<i>Nouns.</i>	<i>Kind.</i>	<i>Person.</i>	<i>Number.</i>	<i>Gender.</i>	<i>Case.</i>	
Elizabeth's	Prop.	3d.	Sing.	Fem.	Pos.	Pos. Mod. of <i>favorite</i> .
favorite	Com.	"	"	Mas.	Nom.	Sub. of <i>was beheaded</i> .
Raleigh	Prop.	"	"	"	"	Exp. Mod. of <i>favorite</i> .
James I.	"	"	"	"	Obj.	Prin. word after <i>by</i> .

Oral Parsing.—*Elizabeth's* is a noun, proper, third, singular, feminine, possessive, possessive modifier of *favorite*.

To the Teacher.—For additional exercises in parsing nouns and pronouns, see Lessons 46, 49, 50, 54, 55, 56, 61, 63, 68, etc. For advanced work see pp. 280-285. For "Rules of Syntax" see p. 234.

GENERAL REVIEW.

To the Teacher.—These Schemes and questions under the head of General Review are especially designed to aid in securing an outline of technical grammar.

The questions given below may be made to call for minute details or only for outlines. In some cases a single question may suffice for a whole lesson.

Scheme for the Noun.

(The numbers refer to Lessons.)

NOUN.	Uses.	{	Subject (8).	
			Object Complement (48).	
	Attribute Complement (49).			
	Objective Complement (110).			
	Adjective Modifier (53).			
	Adverb Modifier (111).			
	Prin. word in Prep. Phrase (37, 38).			
	Independent (46, 91).			
	Classes.	{	Common (78).	
			(<i>Abstract and Collective.</i>)	
		Proper (78).		
	{	Number.	{ Singular (85-87).	
			{ Plural (85-87).	
		Gender.	{ Masculine (88, 89).	
			{ Feminine (88, 89).	
			{ Neuter (88, 89).	
		Modifications.	{	First (90).
				Second (90).
				Third (90).
		Case.	{	Nominative (91, 93).
				Possessive (91, 92).
Objective (91, 93).				

Questions on the Noun.

1. Define the noun and its classes.—Lesson 78.
2. Name and define the modifications of the noun.—Less. 85, 88, 90, 91.

3. Name and define the several numbers, genders, persons, and cases.—Less. 85, 88, 90, 91.
4. Give and illustrate the several ways of forming the plural.—Less. 85, 86, 87.
5. Give and illustrate the several ways of distinguishing the genders.—Less. 88.
6. How is the possessive case formed?—Less. 91.
7. Give and illustrate the principles that guide in the use of the possessive forms.—Less. 92.

Scheme for the Pronoun.

PRONOUNS.	{	Uses. —Same as those of the Noun.
	{	Classes. <div style="display: inline-block; vertical-align: middle; margin-left: 10px;"> <div style="font-size: 3em; vertical-align: middle; padding-right: 5px;">{</div> <div> Personal (78, 79). Relative (78, 79). Interrogative (78). Adjective (78, 79). </div> </div>
		Modifications. —Same as those of the Noun (85, 87, 88, 89, 90, 91, 93).

Questions on the Pronoun.

1. Define the pronoun and its classes, and give the lists.—Less. 78.
2. Decline the several pronouns.—Page 295.
3. Give and illustrate the principles that guide in the use of the different pronouns.—Less. 79.
4. Give and illustrate the principles that guide in the use of the number-forms, the gender-forms, and the case-forms.—Less. 87, 89, 90, 93.

LESSON XCVIII.

ADJECTIVES AND ADVERBS—COMPARISON.

Introductory.—See Lesson XXXIII.

Notice that in saying, "This pencil is *longer* than that," or "This

pencil is the *longest* of the five," we do not say that any one of the pencils is really long. The comparative and superlative forms express only the relative degree of the quality.

Various degrees of quality may be expressed by prefixing adverbs : as, "*very, exceedingly, or rather long*" ; "*far, still, much, or somewhat longer*" ; "*by far or much the longest.*"

Adjectives and Adverbs have one modification.*

DEFINITIONS.

Comparison is a modification of the adjective or the adverb to express the relative degree of the quality (or quantity) in the things compared.

The *Positive Degree* expresses the simple quality.

The *Comparative Degree* expresses a greater or a less degree of the quality.

The *Superlative Degree* expresses the greatest or the least degree of the quality.

Degree-Forms.

RULE.—Adjectives are regularly compared by adding *er* to the positive to form the comparative, and *est* to the positive to form the superlative.

Adjectives of more than two syllables are generally compared by prefixing *more* and *most*. This method is often used with adjectives of two syllables and sometimes with those of one.

* Two adjectives, *this* and *that*, have number-forms—*this, these ; that, those*.

Remark.—*More beautiful, most beautiful*, etc. can hardly be called degree-forms of the adjective. The adverbs *more* and *most* have the degree-forms, and in parsing they may be regarded as separate words. The adjective, however, is varied in sense the same as when the inflections *er* and *est* are added.

Remark.—Of the two forms of comparison, that which is more easily pronounced and is more agreeable to the ear is to be preferred ; as, *most famous* (not *famousest*), *more eloquent* (not *eloquenter*).

Degrees of diminution are expressed by prefixing *less* and *least* ; as, *valuable, less valuable, least valuable*.

Most definitive and many descriptive adjectives cannot be compared, as their meaning will not admit of different degrees.

DIRECTION.—From this list of adjectives select those that cannot be compared, and compare those that remain :—

(Observe the Rules for Spelling, p. 318).

Wooden, English, unwelcome, physical, one, that, common, happy, able, polite, sad, sweet, vertical, two-wheeled, infinite, witty, humble, any, trim, intemperate, undeviating, simple, holy, lunar, superior.

Some *adverbs* are compared by adding *er* and *est* ; and some, by prefixing *more* and *most*.

DIRECTION.—Compare the following :—

Early, easily, fast, firmly, foolishly, late, long, often, soon, wisely.

Some adjectives and adverbs are irregular in their comparison.

DIRECTION.—Learn to compare the following adjectives and adverbs :—

Adjectives Irregularly Compared.

<i>Pos.</i>	<i>Comp.</i>	<i>Superlative.</i>	<i>Pos.</i>	<i>Comp.</i>	<i>Superlative.</i>
(Aft),*	after,	{ aftmost or aftermost.	Little, †	{ less or lesser,	least.
Bad, } Evil, } Ill, }	worse,	worst.	Many, } Much, }	more,	most.
Far,	farther,	{ farthest or farthermost.	Near,	nearer,	{ nearest or next.
Fore,	former,	{ foremost or first.	Old,	{ older or elder,	{ oldest or eldest.
(Forth),	further,	{ furthest or furthermost.	(Out),	{ outer or utter,	{ outmost or outermost, utmost or uttermost.
Good,	better,	best.	Under,	—	undermost.
Hind,	hinder,	{ hindmost or hindermost.	(Up),	upper,	{ upmost or uppermost.
(In),	inner,	{ inmost or innermost.	Top,	—	topmost.
Late,	{ later or latter,	{ latest or last.			

Adverbs Irregularly Compared.

<i>Pos.</i>	<i>Comp.</i>	<i>Superlative.</i>	<i>Pos.</i>	<i>Comp.</i>	<i>Superlative.</i>
Badly,, } Ill, }	worse,	worst.	Little,	less,	least.
Far,	farther,	farthest.	Much,	more,	most.
Forth,	further,	furthest.	Well,	better,	best.

* The words enclosed in curves are adverbs—the adjectives following having no positive form.

† For the comparative and the superlative of *little*, in the sense of small in size, *smaller* and *smallest* are substituted; as, *little* boy, *smaller* boy, *smallest* boy.

LESSON XCIX.

CONSTRUCTION OF COMPARATIVES AND SUPERLATIVES.

Caution.—In stating a comparison avoid comparing a thing with itself.*

Remark.—The comparative degree refers to two things (or sets of things) as distinct from each other, and implies that one has more of the quality than the other. The comparative degree is generally followed by *than*.†

DIRECTION.—Study the Caution and Remark, and correct these errors:—

1. London is larger than any city in Europe.

Correction.—The second term of comparison, *any city in Europe*, includes London, and so London is represented as being larger than itself. It should be, "London is larger than *any other city in Europe*," or "London is the *largest city in Europe*."

2. China has a greater population than any nation on the globe.
3. I like this book better than any book I have seen.
4. There is no metal so useful as iron. (A comparison is here stated, although no degree form is employed.)

5. All the metals are less useful than iron.
6. Time ought, above all kinds of property, to be free from invasion.

Caution.—In using the superlative degree be careful to

* A thing may, of course, be compared with itself as existing under different conditions; as, "The *star* is *brighter* to-night"; "The *grass* is *greener* to-day."

† The comparative is *generally* used with reference to *two things* only, but it may be used to compare one thing with a number of things taken separately or together; as, "He is no *better* than *other men*"; "It contains *more* than all the *others combined*."

make the latter term of the comparison, or the term introduced by *of*, include the former.

Remark.—The superlative degree refers to one thing (or set of things) as belonging to a group or class, and as having more of the quality than any of the rest. The superlative is generally followed by *of*.*

DIRECTION.—Study the Caution and the Remark, and correct these errors:—

7. Solomon was the wisest of all the other Hebrew kings.

Correction.—*Of* (= *belonging to*) represents Solomon as belonging to a group of kings, and *other* excludes him from this group—a contradiction in terms. It should be, "Solomon was the *wisest of Hebrew kings*," or "Solomon was *wiser than any other Hebrew king*."

8. Of all the other books I have examined, this is the most satisfactory. 9. Profane swearing is, of all other vices, the most inexcusable. 10. He was the most active of all his companions. (He was not one of his own companions.)

11. This was the most satisfactory of any preceding effort.

Caution.—Avoid double comparatives and double superlatives, and the comparison of adjectives whose meaning will not admit of different degrees.†

* The superlative is generally used with reference to more than two things, but it is sometimes used by good writers to compare two; as, "Which is *the best of the two*?"

† Double comparatives and double superlatives were formerly used by good writers for the sake of emphasis; as, Our *worser* thoughts Heaven mend!—*Shakespeare*. The *most straitest* sect.—*Bible*.

Many words which grammarians have considered incapable of comparison are used in a sense short of their literal meaning, and are compared by good writers; as, *My chiefest* entertainment.—*Sheridan*. The *chiefest* prize.—*Byron*. *Divinest* Melancholy.—*Milton*. *Extremest* hell.—*Whittier*. *Most perfect* harmony.—*Longfellow*. *Less perfect* imitations.—*Macaulay*. It must be remembered that these are exceptional forms.

DIRECTION.—Correct these errors :—

12. A more healthier location cannot be found. 13. He took the longest, but the most pleasantest, route. 14. Draw that line more perpendicular.

Correction.—Draw that line *perpendicular*, or *more nearly perpendicular*.

15. The opinion is becoming more universal. 16. A worsen evil awaits us. 17. The most principal point was entirely overlooked. 18. That form of expression is more preferable.

Caution.—When an adjective denoting one or more than one is joined to a noun, the adjective and the noun must agree.

Remark.—A numeral denoting more than one may be prefixed to a singular noun to form a compound adjective ; as, “a *ten-foot* pole” (not “a *ten-feet* pole”), “a *three-cent* stamp.”

DIRECTION.—Study the Caution and the Remark and correct these errors :—

19. These kind of people will never be satisfied. 20. The room is fifteen foot square ; I measured it with a two-feet rule. 21. The farmer exchanged five barrel of potatoes for fifty pound of sugar. 22. These sort of expressions should be avoided. 23. We were traveling at the rate of forty mile an hour. 24. Remove this ashes and put away that tongs.

Miscellaneous.

25. He was more active than any other of his companions.

Correction.—As he is not one of his own companions, *other* is unnecessary.

26. He did more to accomplish this result than any other man that preceded or followed him. 27. The younger of the three sisters is the

prettier. (This is the construction which requires the superlative. See the second Remark in this Lesson.)

28. This result, of all others, is most to be dreaded. 29. She was willing to take a more humbler part. 30. Solomon was wiser than any of the ancient kings. 31. This is the more preferable form. 32. Which are the two more important ranges of mountains in North America?

LESSON C.

THE ADJECTIVE AND THE ADVERB REVIEWED.

Define an adjective and the two classes of adjectives. What words are called *Articles*? Illustrate the Cautions that guide in the use of adjectives.

Define an adverb. Define and illustrate the five classes of adverbs. Illustrate the Cautions that guide in the use of adverbs.

What one modification have adjectives and adverbs? What is *Comparison*? Define the three degrees. How are adjectives and adverbs regularly compared? Illustrate. What words are generally compared by prefixing *more* and *most*? Illustrate. How are degrees of diminution expressed? Illustrate. Illustrate the irregular comparison of adjectives and adverbs. Show why some adjectives and adverbs cannot be compared.

Parsing—Adjectives and Adverbs.

DIRECTION.—Select and parse in full all the adjectives and the adverbs found in the two stanzas, Lesson XXXIV.

Model for Written Parsing.—*All the dewy glades are still.*

CLASSIFICATION.		MODIFICATION.	SYNTAX.
<i>Adjectives.</i>	<i>Kind.</i>	<i>Deg. of Comp.</i>	
All	Def.	—	Modifier of <i>glades</i>
the	"	—	" " "
dewy	Des.	Pos.	" " "
still	"	"	Completes <i>are</i> and modifies <i>glades</i>

Oral Parsing.—*Still* is an adjective, descriptive, positive, completes *are* and modifies *glades*.

To the Teacher.—The form for parsing adverbs is similar to the above. For additional exercises in parsing adjectives and adverbs, see Lessons 25, 30, 31, 41, 46, 48, 55, 56, 61, etc.

GENERAL REVIEW.

Scheme for the Adjective.

(The numbers refer to Lessons.)

ADJECTIVE.	Uses.	{ Modifier (25, 26). Attribute Complement (49). Objective Complement (110).
	Classes.	{ Descriptive (51, 80). Definitive (80).
	Modification.—Comparison.	{ Pos. Degree Comp. “ Sup. “ } (98, 99).

Questions on the Adjective.

1. Define the adjective and its classes.—Less. 80.
2. Define comparison and the degrees of comparison.—Less. 98.
3. Give and illustrate the regular method and the irregular methods of comparison.—Less. 98.
4. Give and illustrate the principles that guide in the use of adjectives.—Less. 51, 80.
5. Give and illustrate the principles that guide in the use of comparative and superlative forms.—Less. 99.

Scheme for the Adverb.

ADVERB.	Classes.	{ Time. Place. Degree. Manner. Cause. } (81)
	Modification.—Comparison.	{ Pos. Deg. Comp. “ Sup. “ } (98, 99).

Questions on the Adverb.

1. Define the adverb and its classes.—Less. 81.
2. Give and illustrate the principles that guide in the use of adverbs.—Less. 81.
3. Illustrate the regular method and the irregular methods of comparison.—Less. 98.
4. Give and illustrate the principles that guide in the use of comparative and superlative forms.—Less. 99.

LESSON CI.

MODIFICATIONS OF THE VERB.

Voice.

Introductory.—"He *picked* a rose." "A rose *was picked* by him." The same thing is here told in two ways. The first verb, *picked*, shows that the subject names the actor; the second verb, *was picked*, shows that the subject names the thing acted upon. These different forms and uses of the verb constitute the modification called **Voice**. The first form is in the **Active Voice**; the second is in the **Passive Voice**.

The active voice is used when the *agent*, or *actor*, is to be made prominent; the passive, when the *thing acted upon* is to be made prominent. The passive voice may be used when the agent is unknown, or when, for any reason, we do not care to name it; as, "The ship *was wrecked*"; "Money *is coined*."

DEFINITIONS.

Voice is that modification of the transitive verb which shows whether the subject names the *actor* or the *thing acted upon*.

The Active Voice shows that the subject names the actor.

The Passive Voice shows that the subject names the thing acted upon.

The passive form is compound, and may be resolved into an asserting word (some form of the verb *be*), and an attribute complement (a past participle of a transitive verb).

An expression consisting of an asserting word followed by an adjective complement or by a participle used adjectively may be mistaken for a verb in the passive voice.

Examples.—The coat *was* sometimes *worn* by Joseph (*was worn*—passive voice). The coat *was* badly *worn* (*was*—incomplete predicate, *worn*—adjective complement).

Remark.—To test the passive voice, note whether the one named by the subject is acted upon, whether the verb may be followed by *by* before the name of the agent, and whether the subject will become the object complement when the verb is changed to the active voice.

DIRECTION.—Tell which of the following completed predicates may be treated as single verbs, and which should be resolved into incomplete predicates and attribute complements :—

1. The lady is accomplished. 2. This task was not accomplished in a day. 3. Are you prepared to recite ? 4. Dinner was soon prepared. 5. A shadow was mistaken for a foot-bridge. 6. You are mistaken. 7. The man was drunk before the wine was drunk. 8. The house is situated on the bank of the river. 9. I am obliged to you. 10. I am obliged to do this. 11. The horse is tired. 12. A fool and his money are soon parted. 13. The tower is inclined. 14. My body is inclined by years.

Construction—Voice.

The *object complement* of a verb in the *active voice* becomes the *subject* when the verb is changed to the *passive voice*.

Example.—The Danes invaded *England* = *England* was invaded by the Danes.

Remark.—You will notice that in the first sentence the *agent* is made prominent ; in the second sentence, the *receiver*.

DIRECTION.—In each of these sentences change the *voice* of the transitive verb without altering the meaning of the sentence, and note the other changes that occur :—

15. Mercury, the messenger of the gods, wore a winged cap and winged shoes. 16. When the Saxons subdued the Britons, they introduced into England their own language, which was a dialect of the Teutonic. 17. My wife was chosen as her wedding dress was chosen, not for a fine, glossy surface, but for such qualities as would wear well. 18. Bacchus, the god of wine, was worshiped in many parts of Greece and Rome. 19. The minds of children are dressed by their parents as their bodies are dressed—in the prevailing fashion. 20. Harvey, an English physician, discovered that blood circulates. 21. The luxury of Capua, more powerful than the Roman legions, vanquished the victorious Carthaginians. 22. His eloquence had struck them dumb.

An intransitive verb is sometimes made transitive in the passive voice by the aid of a preposition.

Example.—All his friends *laughed at* him = He *was laughed at* (ridiculed) by all his friends.

Remark.—*Was laughed at* may be treated as one verb. Some grammarians, however, would call *at* an adverb.

DIRECTION.—Change the *voice* of the following verbs :—

23. This artful fellow has imposed upon us all. 24. The speaker did not even touch upon this topic. 25. He dropped the matter there, and did not refer to it afterward.

Remark.—A noun or pronoun used adverbially (see LESS. CXI.) with a verb in the active voice is sometimes irregularly made the sub-

ject when the verb is changed to the passive, the object complement of the active being retained to complete the passive ; as, "The porter refused (to) *him* admittance" = "*He* was refused *admittance* by the porter." * (Some would treat *admittance* as an adverbial modifier of *was refused*.)

DIRECTION.—Change the voice of the transitive verbs in these sentences, and note the other changes that occur :—

26. He was offered a pension by the government. 27. I was asked that question yesterday. 28. We must be allowed the privilege of thinking for ourselves.

Remark.—The following sentences present a peculiar idiomatic construction. A transitive verb which, in the active voice, is followed by an object complement and a prepositional phrase, takes, in the passive, the principal word of the phrase for its subject, retaining the complement and the preposition to complete its meaning ; as, "They *took care of it*" = "*It was taken care of*."

DIRECTION.—Put the following sentences into several different forms, and determine which is the best :—

29. His original purpose was lost sight of † (forgotten). 30. Such talents should be made much of. 31. He was taken care of by his friends. 32. Some of his characters have been found fault with as insipid.

* Some grammarians condemn this construction. It is true that it is a violation of the general analogies, or laws, of language ; but that it is an idiom of our language, established by good usage, is beyond controversy.

† Some would parse *of* as an adverb relating to *was lost*, and *sight* as a noun used adverbially to modify *was lost* ; others would treat *sight* as an object [complement] of *was lost* ; others would call *was lost sight of* a compound verb ; and others, claiming that the logical relation of these words is not lost by a change of position, analyze the expression as if arranged thus : *Sight of his original purpose was lost*.

It seems to us that any separate disposition of these predicate words is unsatisfactory.

Mr. Gould Brown pronounces this construction "an unparsable synchysis, a vile snarl, which no grammarian should hesitate to condemn."

LESSON CII.

MODIFICATIONS OF THE VERB—CONTINUED.

Mode, Tense, Number, and Person.

- Introductory.**—(a) James *walks*. (b) James *may walk*.
(c) If James *walk* out, he will improve.
(d) James, *walk* out.

The act of walking is here asserted in four different ways ;—in (a), as an *actual fact* ; in (b), as a *possible fact* ; in (c), as merely *thought of*, without regard to being or becoming a fact ; in (d), not as a fact, but only as a *command*—James is ordered to make it a fact.

Mode (or *mood*) means *manner*. In grammar it denotes the *manner of asserting*. You have learned something about the **four modes**. Determine, now, by aid of the names defined below, the *Mode* of *walk* in each of the four sentences above.

The *Infinitive* and the *Participle* do not *assert*. (See Lessons LV. and LVI.)

- (e) I *walk*. (f) I *walked*. (g) I *shall walk*.
(h) I *have walked* out to-day.
(i) I *had walked* when he called.
(j) I *shall have walked* out by to-morrow.

We naturally divide time into **present**, **past**, and **future**, and we find our language provided with three forms of the verb to indicate these divisions. Explain the time of the action expressed in (e), in (f), and in (g).

We also have three forms of the verb to express action as **completed** in the *present* (or some period including the present), in the *past*, and in the *future*. Explain the time denoted in (h), in (i), and in (j).

Tense means *time*. Determine by aid of the names defined below the *Tense* of *walk* in the six sentences above. (Notice that, in these names, **perfect** is used instead of *completed*.)

(For person-forms and number-forms of the verb, see Lessons XX. and XC.)

To the Teacher.—Let the pupils illustrate the different mode-forms and tense-forms, and explain the manner of assertion and the time of the action, that the language of the definitions may not be a mere matter of memory.

DEFINITIONS.

Mode is that modification of the verb which denotes the manner of asserting the action or being.

The *Indicative Mode* asserts the action or being as a fact.

The *Potential Mode* asserts the power, liberty, possibility, or necessity of acting or being.

The *Subjunctive Mode* asserts the action or being as a mere condition, supposition, or wish.

The *Imperative Mode* asserts the action or being as a command or an entreaty.

The *Infinitive* is a form of the verb which names the action or being in a general way, without asserting it of anything.

The *Participle* is a form of the verb partaking of the nature of an adjective or of a noun, and expressing the action or being as assumed.

The *Present Participle* denotes action or being as continuing at the time indicated by the predicate.

The *Past Participle* denotes action or being as past or completed at the time indicated by the predicate.

The *Past Perfect Participle* denotes action or being as completed at a time previous to that indicated by the predicate.

Tense is that modification of the verb which expresses the time of the action or being.

The *Present Tense* expresses action or being as present.

The *Past Tense* expresses action or being as past.

The *Future Tense* expresses action or being as yet to come.

The *Present Perfect Tense* expresses action or being as completed at the present time.

The *Past Perfect Tense* expresses action or being as completed at some past time.

The *Future Perfect Tense* expresses action or being to be completed at some future time.

Number and **Person** of a verb are those modifications that show its agreement with the number and person of its subject.

LESSON CIII.

FORMS OF THE VERB.

DEFINITIONS.

Conjugation is the regular arrangement of the forms of the verb.

Synopsis is the regular arrangement of the forms of one number and person in all the modes and tenses.

Auxiliary Verbs are those that help in the conjugation of other verbs.

The auxiliaries are *do*, *did*, *be* (with all its variations),

have, had, shall, should, will, would, may, might, can, could, and must.

The *Principal Parts* of a verb, or those from which the other parts are derived, are the present indicative or the present infinitive, the past indicative, and the past participle.

Remark.—The present participle is sometimes given as a principal part. It may always be formed from the *present tense* by adding *ing*.

In adding *ing* and other terminations, the Rules for Spelling (see p. 318) should be observed.

For the *principal parts* of *irregular* verbs, see p. 297.

CONJUGATION OF KNOW—ACTIVE VOICE.

	Present.	Past.	Past Participle.
Principal parts.—	know,	knew,	known.

Indicative Mode.

Present Tense.	Past Tense.	Future Tense.
He <i>know-s</i> .	He <i>knew</i> .	He <i>will know</i> .
Present Perfect Tense.	Past Perfect Tense.	Future Perfect Tense.
He <i>has-s* known</i> .	He <i>had known</i> .	He <i>will have known</i> .

Potential Mode.

Present Tense.	Past Tense.
He <i>may know</i> .	He <i>might know</i> .
Present Perfect Tense.	Past Perfect Tense.
He <i>may have known</i> .	He <i>might have known</i> .

Subjunctive Mode.—Present Tense.—(If) he *know*.

Imperative Mode.—Present Tense.—*Know* (you).

* *Has* = *ha(ve)s*.

Infinitives.

Present Tense.
(To) *know*.

Present Perfect Tense.
(To) *have known*.

Participles.

Present.
Know-ing,

Past.
known,

Past Perfect.
having known.

Observation Exercises.—In the *synopsis* above, how many and what tenses do you find in the *indicative Mode*?—in the *Potential*?—in the *Subjunctive*?—in the *Imperative*? What tense-forms have *Infinitives*? How many, and what, *Participles* do you find?

In the *Imperative Mode* the subject is of what person? Notice that the one commanded is always *spoken to*. Of what person are the other subjects? What person-forms of the verb do you here find? Do the *Infinitives* and the *Participles* have subjects with which to agree in person and number?

Describe each verb-form above by telling the *principal part* employed, the *inflection* added, the *auxiliary* or auxiliaries prefixed.

Repeat the forms above, using *I, we, you*, and some plural noun for subjects.* Notice that the person-form, *-s* or *-es*, is found only with a subject in the third person, singular.

May, can, and must are potential auxiliaries in the present and the present perfect tense; *might, could, would, and should*, in the past and the past perfect.

The *emphatic* form of the present and the past tense indicative is made by prefixing *do* and *did* to the present. *Do* is prefixed to the imperative also.

* As a mere sign of the future tense, *shall* instead of *will* is used with *I* and *we*.

LESSON CIV.

FORMS OF THE VERB—CONTINUED.

The Verb **BE**.

	Present.	Past.	Past Participle.
Principal Parts.—Be or am,		was,	been.

DIRECTION.—Determine the mode, tense, person, and number of each of the following verb-forms used with subjects, and tell what each of the remaining forms is called :—

I am, he is, we are, you are, they are ; I was, he was, we were, you were, they were ; he will be ; he *has been* ; he *had been* ; he *will have been*. He *may be* ; he *might be* ; he *may have been* ; he *might have been*. (If) I *be*, (if) you *be*, (if) he *be*, (if) we *be*, (if) they *be* ; (if) I *were*, (if) you *were*, (if) he *were*. *Be* (you). (To) *be* ; (to) *have been*. *Being*, *been*, *having been*.

Observation Exercises.—Tell of what each verb-form above consists. Find two distinctive person-forms peculiar to the verb *be*. Find two plural forms (remember that *you* always requires a plural verb). Which of these is found also in the *Subjunctive singular* ? (See Less. LXXI., “Some Uses of *Were*.”)

The verb *be* differs somewhat from other verbs. Tell how, by comparing it with *know*, in the preceding Lesson.

Passive and Progressive Forms.

A transitive verb is conjugated in the *passive voice* by joining its *past participle* to the different forms of the verb *be*.

DIRECTION.—Read the forms of *be* found above, adding to each (except the past participle) the past participle *known*, thus forming the *Passive Voice* of the verb *know* ; as, “I am *known*.”

Remark.—The *past participle* in the passive has the same form as in the active.

A verb is conjugated in the *progressive form* by joining its *present participle* to the different forms of the verb *be*. This form denotes a continuance of the action or being.

DIRECTION.—Read the forms of *be* found above, adding to each (except “been”) the present participle *driving*, thus making the *Progressive Form of drive*; as, “*I am driving*.”

Remark.—The progressive form has no *past participle*.

Person-Forms—Solemn (or Poetic) Style.

DIRECTION.—Tell the mode, tense, person, and number of the following:—

Thou *know-est*, thou *knew-est*, thou *wil-t know*, thou *ha-st known*, thou *had-st known*, thou *wil-t have known*. Thou *may-st know*, thou *might-st know*, thou *may-st have known*, thou *might-st have known*. (If) thou *know*. *Know* (thou). He *know-eth*.

Thou *ar-t*, thou *was-t*. (If) thou *be*, (if) thou *wer-t*.

Observation Exercises.—How many and what person-forms do you find here or elsewhere in the *Imperative Mode*?—in the *Subjunctive*? In what mode and tense do you find the person-form, *-s* or *-es*, of the *common style*? *

To the Teacher.—The conjugation of the English verb is a very simple matter. After the pupil has learned the significance of the forms *are, were, am, is, -s, -es, -est, -st, -t, -eth*, and how the principal parts and auxiliaries are combined to form the different tenses, there is little more to be done.

We regard as a sad waste of time the months or weeks usually spent in learning by rote several hundred verb-forms (real and imaginary). The result of such labor is to confuse the pupil and to distract his attention from the few forms he needs to know.

The paradigms given on pp. 301-310 may be useful for reference and for showing how many forms our verb has lost.

We suggest that, for another lesson, the pupils be required to use correctly in

* *Has* (= *ha(ve)s*) in the present perfect tense is the *indicative present* of *have*, used as an auxiliary.

sentences the different verb-forms found in the two preceding Lessons, and to explain their meaning. Let the pupils see that the tense-forms and their meaning do not always correspond ; as, " We go to-morrow ;" " We *could* go on the next train." (See pp. 313, 314.)

LESSON CV.

CONSTRUCTION OF MODE AND TENSE FORMS.

Caution.—Be careful to give every verb its proper form and meaning.

DIRECTION.—Choose the right verbs, and give your reasons :—

1. I (done *or* did) it myself. 2. He (threw *or* throwed) it into the river, for I (seen *or* saw) him when he (done *or* did) it. 3. She (sets *or* sits) by the open window enjoying the scene that (lays *or* lies) before her.

Explanation.—*Lay* (to place) is transitive, *lie* (to rest) is intransitive ; *set* (to place) is transitive, *sit* (to rest) is intransitive. *Set* in some of its meanings is intransitive. (See Lesson LX.)

4. The tide (sits *or* sets) in. 5. Go and (lay *or* lie) down. 6. The sun (sets *or* sits) in the west. 7. I remember when the corner stone was (laid *or* lain). 8. (Set *or* sit) the plates on the table. 9. He (set *or* sat) out for London yesterday. 10. Your dress (sits *or* sets) well. 11. The bird is (sitting *or* setting) on its eggs. 12. I (laid *or* lay) there an hour. 13. (Set *or* sit) down and talk a little while. 14. He has (laid *or* lain) there an hour. 15. I am (setting *or* sitting) by the river. 16. He has (did *or* done) it without my permission. 17. He (fled *or* flew) from justice. 18. Some valuable land was (overflowed *or* -flown). 19. She (came *or* come) in after you left. 20. They sang a new tune which they had not (sang *or* sung) before. 21. The water I (drunk *or* drank) there was better than any that I had (drunk *or* drank) before. 22. The leaves had (fell *or* fallen). 23. I had (ridden *or* rode) a short distance when the storm (begun *or* began) to gather. 24. I found the

water (frozen *or* froze). 25. He (raised up, raised himself up, *or* rose). 26. He (ran *or* run) till he became so weary that he was forced to (lay *or* lie) down. 27. I (knowed *or* knew) that it was so, for I (saw *or* seen) him when he (did *or* done) it. 28. I had (began *or* begun) to think that you had (forsook *or* forsaken) us. 29. I am afraid that I cannot (learn *or* teach) him to do it. 30. I (think *or* guess) that I will stop. 31. Tell me where you live, and I will (come *or* go) to your house to-morrow. 32. I (expect *or* believe) that he has gone to Boston. 33. There (aint *or* is n't) any use of trying. 34. I (have got *or* have) no mother. 35. (May *or* can) I speak to you? 36. He (ought *or* had ought) to see him.

Explanation.—As *ought* is never a participle, it cannot be used after *had* to form a compound tense.

Caution.—A conditional or a concessive clause requires a verb in the indicative mode when the action or being is assumed as a fact, or when the uncertainty lies merely in the speaker's knowledge of the fact. But when the action or being is merely thought of as a future contingency, the subjunctive present is preferred. The subjunctive past of the verb *be* is used chiefly to express a wish, or a mere supposition contrary to the fact.

- Examples.**—1. If (= since) it *rains*, why do you go?
2. If it *rains* (now), I cannot go out.
3. If it *rain*, the work will be delayed.
4. If my friend *were* here, he would enjoy this.

Explanation.—In (1) the raining is assumed as a fact. In (2) there is a mere uncertainty of knowledge. It either rains or it does not rain—the speaker is uncertain which is the fact. In (3) no existing fact is referred to; the raining is merely thought of as a future contingency. In (4) a mere supposition, contrary to the fact, is made. My friend's not being here is clearly implied.

Remarks.—When there is doubt as to whether the indicative or the subjunctive form is required, use the indicative.

The present subjunctive forms may be treated as infinitives used to complete omitted auxiliaries ; as, “ If it (should) rain, the work will be delayed ”; “ Till one greater man (shall) restore us,” etc. This will often serve as a guide in distinguishing the indicative from the subjunctive.

If, though, lest, unless, etc. are usually spoken of as signs of the subjunctive mode, but they are now more frequently followed by indicative than by subjunctive forms.

DIRECTION.—Justify the mode of the italicized verbs in the following sentences :—

1. If this *were* so, the difficulty would vanish. 2. If he *was* there, I did not see him. 3. If to-morrow *be* fine, I will walk with you. 4. Though this *seems* improbable, it is true. 5. If my friend *is* in town, he will call this evening. 6. If he ever *comes*, we shall know it.

Explanation.—In (6) and (7) the coming is referred to as a fact to be decided in future time.

7. If he *comes* by noon, let me know. 8. The ship leaps, as it *were*, from billow to billow. 9. Take heed that thou *speak* not to Jacob. 10. If a pendulum *is drawn* to one side, it will swing to the other.

Explanation.—*Be* is often employed in making scientific statements like the preceding, and may therefore be allowed ; but there is nothing in the nature of the case to justify such usage. *If a pendulum is drawn = Whenever a pendulum is drawn.*

11. I wish that I *were* a musician. 12. *Were* I disposed, I could not gratify you. 13. This sword shall end thee unless thou *yield*. 14. Govern well thy appetite, lest sin *surprise* thee. 15. I know not whether it *is* so or not.

DIRECTION.—Supply in each of the following sentences a verb in the indicative or the subjunctive mode, and give a reason for your choice :—

16. I wish it — in my power to help you. 17. I tremble lest he

— 18. If he — guilty, the evidence does not show it. 19. He deserves our pity, unless his tale — a false one. 20. Though he — there, I did not see him. 21. If he — but discreet, he will succeed. 22. If I — he, I would do differently. 23. If ye — men, fight.

LESSON CVI.

CONSTRUCTION OF MODE AND TENSE FORMS—CONTINUED.

Caution.—Be careful to employ the tense forms of the different modes in accordance with their meaning, and in such a way as to preserve the proper order of time.

DIRECTION.—Correct the following errors, and give your reasons:—

1. That custom has been formerly quite popular. 2. Neither will they be persuaded though one rose from the dead. 3. He that was dead sat up and began to speak. 4. A man bought a horse for one hundred dollars; and, after keeping it three months, at an expense of ten dollars a month, he sells it for two hundred dollars: what per cent. does he gain? 5. I should say that it was an hour's ride. 6. If I had have seen him, I should have known him. 7. I wish I was in Dixie. 8. We should be obliged if you will favor us with a song. 9. I intended to have called.

Explanation.—This is incorrect; it should be, *I intended to call*. One does not *intend* to do what is already *completed*.

Remark.—Verbs of *commanding, desiring, expecting, hoping, intending, permitting*, etc. are followed by verbs denoting *present* or *future* time.

The *present infinitive* expresses an action as *present* or *future*, and the *present perfect* expresses it as *completed*, at the time indicated by

the principal verb. *I am glad to have met you* is correct, because the meeting took place *before* the time of *being glad*.

I ought to have gone is exceptional. *Ought* has no past tense form, and so the present perfect infinitive is used to make the expression refer to past time.

10. We hoped to have seen you before. 11. I should not have let you eaten it. 12. I should have liked to have seen it. 13. He would not have dared done that. 14. You ought to have helped me to have done it. 15. We expected that he would have arrived last night. 16. The experiment proved that air had weight.

Remark.—What is true or false at all times is generally expressed in the present tense, whatever tense precedes.

There seems to be danger of applying this rule too rigidly. When a speaker does not wish to vouch for the truth of the general proposition, he may use the past tense, giving it the appearance of an indirect quotation ; as, “He said that iron *was* the most valuable of metals.” The tense of the dependent verb is sometimes attracted into that of the principal verb ; as, “I *knew* where the place *was*.”

17. I had never known before how short life really was. 18. We then fell into a discussion whether there is any beauty independent of utility. The General maintained that there was not ; Dr. Johnson maintained that there was. 19. I have already told you that I was a gentleman. 20. Our fathers held that all men were created equal.

Caution.—Use *will* and *would* whenever the subject names the one whose will controls the action, and *shall* and *should* whenever the one named by the subject is under the control of external influence.

Remark.—The original meaning of *shall* (to owe, to be obliged) and *will* (to determine) gives us the real key to their proper use.

The only case in which some trace of the original meaning of these

auxiliaries cannot be found is, when the subject of *will* names something incapable of volition ; as, “The *wind will* blow.” Even this may be a kind of personification.

Examples.—*I shall go, You will go, He will go.* These are the proper forms to express mere futurity, but even here we can trace the original meaning of *shall* and *will*. In the first person the speaker avoids egotism by referring to the act as an obligation or duty rather than as something under the control of his own will. In the second and third persons it is more courteous to refer to the will of others than to their duty.

I will go. Here the action is under the control of the speaker's will. He either promises or determines to go.

You shall go, He shall go. Here the speaker either promises the going or determines to compel these persons to go ; in either case the actor is under some external influence.

Shall I go ? Here the speaker puts himself under the control of some external influence—the will of another.

*Will I go ?—i. e., Is it my will to go ?—*is not used except to repeat another's question. It would be absurd for one to ask what his own will is.

Shall you go ? Ans. I shall. Will you go ? Ans. I will. Shall he go ? Ans. He shall. Will he go ? Ans. He will. The same auxiliary is used in the question that is used in the answer.

No difficulty *shall hinder* me. The difficulty that might do the hindering is not to be left to itself, but is to be kept under the control of the speaker.

He says that he *shall go*, He says that he *will go*. Change the indirect quotations introduced by *that* to direct quotations, and the application of the Caution will be apparent.

You will see that my horse is at the door by nine o'clock. This is only an apparent exception to the rule. A superior may courteously avoid the appearance of compulsion, and refer to his subordinate's willingness to obey.

They knew that I *should* be there, and that he *would* be there. The same principles apply to *should* and *would* that apply to *shall* and *will*. In this example the events are future as to past time ; making them future as to present time, we have, They know that I *shall* be there, and that he *will* be there.

My friend said that he *should* not set out to-morrow. Change the indirect to a direct quotation, and the force of *should* will be seen.

DIRECTION.—Assign a reason for the use of *shall* or *will* in each of the following sentences :—

1. Hear me, for I will speak. 2. If you will call, I shall be happy to accompany you. 3. Shall you be at liberty to-day ? 4. I shall never see him again. 5. I will never see him again. 6. I said that he should be rewarded. 7. Thou shalt surely die. 8. Truth, crushed to earth, shall rise again. 9. Though I should die, yet will I not deny thee. 10. Though I should receive a thousand shekels of silver in mine hand, yet would I not put forth my hand against the king's son.

DIRECTION.—Fill each of the following blanks with *shall*, *will*, *should*, or *would*, and give the reasons for your choice :—

11. He knew who — betray him. 12. I — be fatigued if I had walked so far. 13. You did better than I — have done. 14. If he — come by noon, — you be ready ? 15. They do me wrong, and I — not endure it. 16. I — be greatly obliged if you — do me the favor. 17. If I — say so, I — be guilty of falsehood. 18. You — be disappointed if you — see it. 19. — he be allowed to go on ? 20. — you be unhappy if I do not come ?

DIRECTION.—Correct the following errors, and give your reasons :—

21. Where will I leave you ? 22. Will I be in time ? 23. It was requested that no person would leave his seat. 24. They requested that the appointment would be given to a man who should be known to his party. 25. When will we get through this tedious controversy ? 26. I think we will have rain.

LESSON CVII.

CONSTRUCTION OF NUMBER AND PERSON FORMS.

Agreement.—Verbs—Pronouns.

Caution.—A verb must agree with its subject in number and person.

Remark.—This rule applies to but few *forms*. **Are** and **were** are the only plural forms retained by the English verb. In the common style, most verbs have one person form, *-s* or *-es*, found in the indicative present (*has*, in the present perfect tense, is a contraction of the indicative present—*ha(ve)s*). The verb *be* has **am** (first person) and **is** (third person).

In the solemn style, the second person singular takes the ending **est**, **st**, or **t**, and, in the indicative present, the third person singular adds **eth**.

Caution.—A collective noun requires a verb in the plural when the individuals in the collection are thought of ; but, when the collection as a whole is thought of, the verb should be singular.

Examples.—1. The *multitude were* of one mind. 2. The *multitude was* too large to number. 3. A *number were* inclined to turn back. 4. The *number present was* not ascertained.

Caution.—When a verb has two or more subjects connected by *and*, it must agree with them in the plural.

Exceptions.—1. When the connected subjects are different names of the same thing, or when they name several things taken as one whole, the verb must be singular ; as, “My old *friend and schoolmate is* in town ;” “*Bread and milk is* excellent food.”

2. When singular subjects are preceded by *each*, *every*, or *no*, they are taken separately and require a singular verb ; as, "*Every man, woman, and child was* lost."

3. When the subjects are emphatically distinguished, the verb agrees with the first and is understood with the second ; as, "*Time, and patience also, is* needed." (The same is true of subjects connected by *as well as* ; as, "*Time, as well as patience, is* needed.")

4. When one of the subjects is affirmative and the other negative, the verb agrees with the affirmative ; as, "*Books, and not pleasure, occupy* his time."

5. When several subjects follow the verb, each subject may be emphasized by making the verb agree with that which stands nearest ; as, "*Thine is the kingdom and the power and the glory.*"

Caution.—When a verb has two or more singular subjects connected by *or* or *nor*, it must agree with them in the singular ; as, "*Neither poverty nor wealth was* desired."

Remark.—When the subjects are of different numbers or persons, the verb agrees with the nearest ; as, "*Neither he nor they were* satisfied."

When a singular and a plural subject are used, the plural subject is generally placed next to the verb.

In using pronouns of different persons, it is generally more polite for the speaker to mention first the one addressed, and himself last, except when he confesses a fault, or when, by using the pronoun *we*, he associates others with him.

When the subjects require different forms of the verb, it is generally better to express the verb with each subject or to recast the sentence.

The three special Cautions given above for the agreement of the verb apply also to the agreement of the pronoun. (See Less. XC.)

DIRECTION.—Justify the use of the following italicised verbs and pronouns :—

1. *Books* *is* a noun. 2. The good *are* great. 3. The committee *were* unable to agree, and *they* asked to be discharged. 4. The House *has* decided not to allow *its* members the privilege. 5. Three times four *is* twelve.* 6. Five dollars *is* not too much. 7. Twice as much *is* too much. 8. Two hours *is* a long time to wait. 9. To relieve the wretched *was* his pride. 10. To profess and to possess *are* two different things. 11. Talking and eloquence *are* not the same. 12. The tongs *are* not in *their* place. 13. Every one *is* accountable for *his* own acts. 14. Every word and every act *has* *its* influence. 15. Not a loud voice, but strong proofs *bring* conviction. 16. This orator and statesman *has* gone to *his* rest. 17. Young's "Night Thoughts" *is* *his* most celebrated poetical work. 18. Flesh and blood *hath* not revealed it. 19. The hue and cry of the country *pursues* him. 20. The second and the third Epistle of John *contain* each a single chapter. 21. *Man* *is* masculine, because *it* denotes a male. 22. Therein *consists* the force and use and nature of language. 23. Neither wealth nor wisdom *is* the chief thing. 24. Either you or I *am* right. 25. Neither you nor he *is* to blame. 26. John, and his sister also, *is* going. 27. The lowest mechanic, as well as the richest citizen, *is* here protected in *his* right. 28. There *are* one or two reasons.† 29. Nine o'clock and forty-five minutes *is* fifteen minutes of ten. 30. Mexican figures, or picture-writing, *represent* things, not words.‡

* "Three times four *is* twelve," and "Three times four *are* twelve" are both used, and both may be defended. The question is (see Caution for collective nouns), Is the number four thought of as a whole, or are the individual units composing it thought of? The expression = "Four *taken* three times is twelve." *Times* is a noun used adverbially without a preposition (see Lesson CXI.).

† When two adjectives differing in number are connected without a repetition of the noun, the tendency is to make the verb agree with the noun expressed.

‡ The verb here agrees with *figures*, as *picture-writing* is logically explanatory of *figures*.

DIRECTION.—Correct the following errors, and give your reasons:—

1. *Victuals* are always plural. 2. Plutarch's "Parallel Lives" are his great work. 3. What sounds have each of the vowels? 4. "No, no," says I. 5. "We agree," says they. 6. Where was you? 7. Every one of these are good in their place. 8. Neither of them have recited their lesson. 9. There comes the boys. 10. Each of these expressions denote action. 11. One of you are mistaken. 12. There is several reasons for this. 13. The assembly was divided in its opinion. 14. The public is invited to attend. 15. The committee were full when this point was decided. 16. The nation are prosperous. 17. Money, as well as men, were needed. 18. Now, boys, I want every one of you to decide for themselves. 19. Neither the intellect nor the heart are capable of being driven. 20. She fell to laughing like one out of their right mind. 21. Five years' interest are due. 22. Three quarters of the men was discharged. 23. Nine tenths of every man's happiness depend upon this. 24. No time, no money, no labor, were spared. 25. One or the other have erred in their statement. 26. Why are dust and ashes proud? 27. Either the master or his servants is to blame. 28. Neither the servants nor their master are to blame. 29. Our welfare and security consists in unity. 30. The mind, and not the body, sin. 31. He don't like it.

To the Teacher.—These exercises may profitably be continued by requiring the pupils to compose sentences illustrating those constructions in which mistakes are liable to be made.

Remark.—The following exceptional forms are worthy of note:—

Need and *dare*, when followed by an infinitive, are often used instead of *needs* and *dares*; as, "He *need* not do it"; "He *dare* not do it."

The pronoun and the verb of an adjective clause relating to the indefinite subject *it* take, by attraction, the *person* and *number* of the complement when this complement immediately precedes the adjective clause; as, "It is I *that am* in the wrong"; "It is thou *that liftest* me up"; "It is the dews and showers *that make* the grass grow."

LESSON CVIII.

THE VERB REVIEWED.

What does *transitive* mean? Show that the object of a *transitive* verb may be the *object complement* or the *subject*. Show that a verb may be transitive in one sentence and intransitive in another. Define a verb. Define the two classes with respect to meaning ;—with respect to form. Illustrate *redundant* and *defective* verbs.

What verbs have *voice*? Of what advantage is this modification? Define *Voice* and the two voices. Into what may the passive form be resolved? Illustrate. What may be mistaken for a passive form? Illustrate. What occurs in the sentence when a verb is changed from the active to the passive? Illustrate regular and irregular constructions.

Illustrate four different ways of asserting an action. What does *mode* mean? Define *Mode* and the four modes. Define the *Infinitive*. Define the *Participle* and the three kinds of participles. Why are participles and infinitives not here classed with the modes?

Give forms of the verb representing the three natural divisions of time ;—forms representing action completed in each of these divisions. Define *Tense* and the six tenses.

Define *Person* and *Number* of a verb. Give the different person-forms of the verb. Give the two number-forms of *be*. Where, in the conjugation, are these person-forms and number-forms found? Show how the different tenses are formed. How is a verb conjugated in the passive form ?—in the progressive form ?

Illustrate the Caution in regard to giving every verb its proper form and meaning. Illustrate the Caution in regard to the uses of the indicative and subjunctive forms. Illustrate the Caution in regard to the use of tense-forms. Explain the uses of *shall* and *will*. Illustrate the principles that control the agreement of the verb with its subject and the pronoun with its antecedent.

LESSON CIX.

PARSING—VERBS.

DIRECTION.—Select and parse in full all the verbs found in the eighteen sentences given for exercises in construction, *Less. LXVII.*

Model for Written Parsing—Verbs.—*The Yankee, selling his farm, wanders away to seek new lands.*

CLASSIFICATION.		MODIFICATIONS.					SYNTAX.
<i>Verbs.</i>	<i>Kind.</i>	<i>Voice.</i>	<i>Mode.</i>	<i>Tense.</i>	<i>Per.</i>	<i>Num.</i>	
* selling	Pr. Par., Ir., Tr.	Ac.	—	—	—	—	Mod. of <i>Yankee</i> .
wanders	Reg., Int.	—	Ind.	Pres.	3d.	Sing.	Pred. of “
* seek	Inf., Ir., Tr.	Ac.	—	“	—	—	Principal word in phrase Mod. of <i>wanders</i> .

To the Teacher.—Exercises for the parsing of verbs may be selected from *Lessons 55, 56, 63, 64, 66, 68, 70.* For advanced work, see 230–235.

Oral Parsing.—*Selling* is a verb, present participle, irregular, transitive, active, modifier of *Yankee*.

Wanders is a verb, regular, intransitive, indicative, present, third, singular, predicate of *Yankee*.

Seek is a verb, infinitive, irregular, transitive, active, present, principal word in a phrase modifying *wanders*.

* Participles and infinitives have no subject, and, consequently, no *person* or *number*. (Remember that we distinguish between *subject* and *assumed subject*.)

Model for Written Parsing adapted to all Parts of Speech.—Oh ! it has a voice for those who on their sick beds lie and waste away.

CLASSIFICATION.			MODIFICATIONS.						SYNTAX.		
Sentence.	Class.	Sub-C.	Voice.	Mode.	Tense.	Per.	Num.	Gen.	Case.	Deg. of Comp.	
Oh !	Int.										Independent.
it	Pro.	Per.				3d.	Sing.	Neut.	Nom.		Sub. of <i>has</i> .
has	Vb.	Ir., Tr.	Act.	Ind.	Pres.	"	"	"			Pred. of <i>it</i> .
a	Adj.	Def.				"	"	"			Mod. of <i>voices</i> .
voice	N.	Com.				"	"	"	Obj.		Obj. Com. of <i>has</i> .
for	Prep.					"					Shows Rel. of <i>has</i> to <i>those</i> .
those	Pro.	Adj.				"	Plu.	M. or F.	"		Prin. word after <i>for</i> .
who	Pro.	Rel.				"	"	"	Nom.		Sub. of <i>lie</i> and <i>waste</i> .
on	Prep.					"	"	"			Shows Rel. of <i>lie</i> to <i>beds</i> .
their	Pro.	Per.				"	"	"	Pos.		Pos. Mod. of <i>beds</i> .
sick	Adj.	Des.				"	"				Mod. of <i>beds</i> .
beds	N.	Com.				"	"	Neut.	Obj.		Prin. word after <i>on</i> .
lie	Vb.	Ir., Int.	—	Ind.	Pres.	"	"				Pred. of <i>who</i> .
and	Conj.	Co-or.				"	"				Con. <i>lie</i> and <i>waste</i> .
waste	Vb.	Reg., Int.	—	"	"	"	"				Pred. of <i>who</i> .
away.	Adv.	Place.				"	"				Mod. of <i>waste</i> .

To the Teacher.—For exercises in general parsing, select from the preceding and the following Lessons on Analysis.

GENERAL REVIEW.

Scheme for the Verb.

(The numbers refer to Lessons.)

VERB.	Uses.	{ To <i>assert</i> action, being, or state.—Predicate (8, 19).	
		{ To <i>assume</i> action, being, or state. { Participles (55). Infinitives (56).	
	Classes.	Form.	{ Regular (81). Irregular (81, 58-60). (<i>Redundant and Defective.</i>)
		Meaning.	{ Transitive (81). Intransitive (81).
	Modifications.	Voice.	{ Active (101). Passive (101).
		Mode.	{ Indicative. Potential. Subjunctive. } (102-106.) Imperative.
		Tense.	{ Present. Past. Future. Present Perfect. Past Perfect. Future Perfect. } (102-106).
		Number.	{ Singular. Plural. } (102-104, 107).
		Person.	{ First. Second. } (102-104, 107). Third.
	Participles.—	Classes.	{ Present. Past. Past Perfect. } (102-104).
	Infinitives.—	Tenses.	{ Present. Present Perfect. } (102-104, 106).

A SUMMARY OF THE RULES OF SYNTAX.

I. A noun or pronoun used as subject or as attribute complement of a predicate verb, or used independently, is in the nominative case.

II. The attribute complement of a participle or an infinitive is in the same case as the word to which it relates. (See *foot-note*, p. 186.)

III. A noun or pronoun used as possessive modifier is in the possessive case.

IV. A noun or pronoun used as object complement or as objective complement or as the principal word in a prepositional phrase* is in the objective case.

V. A noun or pronoun used as explanatory modifier is in the same case as the word explained.

For Cautions, Principles, and Examples respecting the cases of nouns and pronouns, see Less. 91, 92, 93. For Cautions and Examples to guide in the use of the different pronouns, see Less. 79.

VI. A pronoun agrees with its antecedent in person, number, and gender.

With two or more antecedents connected by *and*, the pronoun is plural.

With two or more singular antecedents connected by *or* or *nor*, the pronoun is singular.

For Cautions, Principles, and Examples, see Less. 89, 90, 107.

VII. A verb agrees with its subject in person and number.

With two or more subjects connected by *and*, the verb is plural.

* An "indirect object" or a noun of measure, etc., used adverbially, is treated as the principal word in a prepositional phrase (see Less. CXI.).

With two or more singular subjects connected by *or* or *nor*, the verb is singular.

For Cautions, Examples, and Exceptions, see Less. 107.

VIII. A participle assumes the action or being, and is used like an adjective or a noun.

For Uses of the participle, see Less. 114.

IX. An infinitive is generally introduced by *to*, and with it forms a phrase used as a noun, an adjective, or an adverb.

For Uses of the infinitive, see Less. 115.

X. Adjectives modify nouns or pronouns.

For Cautions and Examples respecting the use of adjectives and of comparative and superlative forms, see Less. 80, 99.

XI. Adverbs modify verbs, adjectives, or adverbs.

For Cautions and Examples, see Less. 81, 99.

XII. A preposition introduces a phrase modifier, and shows the relation, in sense, of its principal word to the word modified.

For Cautions, see Less. 83.

XIII. Conjunctions connect words, phrases, or clauses.

For Cautions and Examples, see Less. 82.

XIV. Interjections are used independently.

SUPPLEMENTARY AND REVIEW.

LESSON CX.

THE OBJECTIVE COMPLEMENT.

Introductory.—"He *made* the wall *white*." Here *made* does not fully express the action performed upon the wall. We do not mean to say, "He *made* the *white* wall," but "He *made-white* (*whitened*) the wall." *White* helps *made* to express the action, and at the same time it denotes the quality attributed to the wall as the result of the action.

"They *made* Victoria *queen*." Here *made* does not fully express the action performed upon Victoria. They did not *make* Victoria, but *made-queen* (*crowned*) Victoria. *Queen* helps *made* to express the action, and at the same time denotes the office to which the action raised Victoria.

A word that, like the adjective *white* or the noun *queen*, helps to complete the predicate and at the same time belongs to the object complement, differs from an attribute complement by belonging not to the subject but to the *object complement*, and so is called an **Objective Complement**.

As the *objective complement* denotes what the receiver of the act is *made* to be, in fact or in thought, it is sometimes called the *factitive* complement or the *factitive* object (Lat. *facere*, to make).

Some of the other verbs that may be thus completed are *call*, *think*, *choose*, and *name*.

DEFINITION.—The *Objective Complement* completes the predicate and belongs to the object.

Analysis.

1. They made Victoria queen.

They , made , queen , Victoria **Explanation.**—The line that separates *made* from *queen* slants toward the object complement to show that *queen* belongs to the object.

Oral Analysis.—*Queen* is an *objective complement* completing *made* and belonging to *Victoria*; *made Victoria queen* is the complete predicate.

2. Some one has called the eye the window of the soul.
3. Destiny had made Mr. Churchill a schoolmaster.
4. After a break of sixty years in the ducal line of the English nobility, James I. created the worthless Villiers Duke of Buckingham.
5. We should consider time as a sacred trust.

Explanation.—*As* may be used simply to introduce an objective complement. (See *as* in diagram of (14), p. 242.)

6. Ophelia and Polonius thought Hamlet really insane.
7. The President and the Senate appoint certain men ministers to foreign courts.
8. How often has he stricken you dumb with his irony!
9. Custom renders the feelings blunt and callous.
10. Socrates styled beauty a short-lived tyranny.
11. Madame de Stael calls beautiful architecture frozen music.
12. They named the state New York from the Duke of York.
13. Henry the Great consecrated the Edict of Nantes as the very ark of the constitution.

LESSON CXI.

NOUNS AS ADVERB MODIFIERS.

Introductory.—"He gave *me* a *book*." Here we have what many grammarians call a *double object*. *Book*, naming the *thing* acted upon,

they call the *direct* object; and *me*, representing the *person* toward whom the act is directed, the *indirect*, or *dative*, object.

You see that *me* and *book* do not, like *Cornwallis* and *army*, in "*Washington captured Cornwallis and his army*," form a compound object complement; they cannot be connected by a conjunction, for they do not stand in the same relation to the verb *gave*. The meaning is not, "He gave *me and the book*."

We prefer to treat these "indirect objects"—which generally name the person to or for whom something is done—as phrase modifiers without the preposition. If we change the order of the words, the preposition must be supplied; as, "He gave a *book to me*." "He bought *me a book*"; "He bought a *book for me*." "He asked *me a question*"; "He asked a *question of me*."

Teach, tell, send, lend, are other verbs that take "double objects."

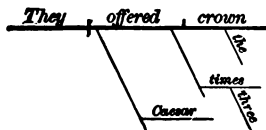
Besides these "indirect objects," nouns denoting *measure, quantity, weight, time, value, distance, or direction* are often used *adverbially*, being equivalent to phrase modifiers without the preposition. "We walked *four miles an hour*." "It weighs *one pound*." "It is worth a *dollar a yard*." "I went *home that way*." "The wall is *ten feet, six inches high*."

The idiom of the language does not often admit a preposition before nouns denoting measure, direction, etc. You need not supply one.

Analysis.

DIRECTION.—Distinguish carefully between nouns used as *indirect objects*, and nouns of *measure*, etc. :—

1. They offered Cæsar the crown three times.



Explanation.—*Cæsar* (the "indirect object") and *times* (denoting measure) stand in the diagram on lines representing the principal words of prepositional phrases.

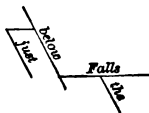
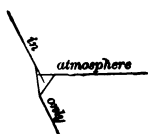
Oral Analysis.—*Cæsar* and *times*, without prepositions, perform the office of adverb phrases modifying the predicate *offered*.

2. We pay the President of the United States \$50,000 a year.
3. He sent his daughter home that way.
4. I gave him a dollar a bushel for his wheat, and ten cents a pound for his sugar.
5. Shakespeare was fifty-two years old the very day of his death.
6. Serpents cast their skin once a year.
7. The famous Charter Oak of Hartford, Conn., fell Aug. 21, 1856.
8. Good land should yield its owner seventy-five bushels of corn an acre.
9. On the fatal field of Zutphen, Sept. 22, 1586, his attendants brought the wounded Sir Philip Sidney a cup of cold water.
10. He magnanimously gave a dying soldier the water.
11. The frog lives several weeks as a fish, and breathes by means of gills.
12. Queen Esther asked King Ahasuerus a favor.
13. Aristotle taught Alexander the Great philosophy.
14. The pure attar of roses is worth twenty or thirty dollars an ounce.
15. Puff-balls have grown six inches in diameter in a single night.

LESSON CXII.

ANALYSIS—MISCELLANEOUS—REVIEW.

1. Genius can breathe freely only in the atmosphere of freedom.
2. The Suspension Bridge is stretched across the Niagara river just below the Falls.



Explanation.—An adverb may modify a phrase or a preposition. *Only* here modifies a whole phrase, and *just* modifies a preposition.

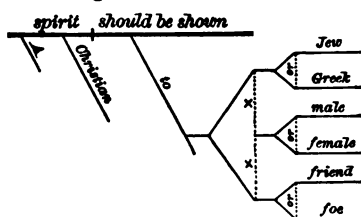
3. The range of thirty pyramids, even in the time of Abraham, looked down on the plain of Memphis.

4. Between the mind of man and the outer world are interposed the nerves of the human body.

5. By perfection is meant the full and harmonious development of all the faculties.

6. By the streets of By-and-by, one arrives at the house of Never.

7. The study of natural science goes hand in hand * with the culture of the imagination.



8. A Christian spirit should be shown to Jew or Greek, male or female, friend or foe.

9. Hunger rings the bell, and orders up coals in the shape of bread and butter, beef and bacon, pies and puddings.

10. The natives of Ceylon build houses of the trunk, and thatch roofs with the leaves, of the cocoanut palm.

11. Oh, a dainty plant is the ivy green !

Explanation.—The subject names that of which the speaker says something. The *terms* in which he says it,—the predicate,—he, of course, assumes that the hearer already understands. Settle, then, which—plant or ivy—Dickens supposes the reader to know least about, and which, therefore, Dickens is telling him about ; and you settle which word—*plant* or *ivy*—is the subject. (Is it not the writer's poetical conception of "the green ivy" that the reader is supposed not to possess ?)

12. The highest outcome of culture is simplicity.

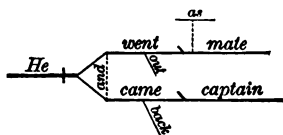
13. I am here. I am present.

Explanation.—The office of an adverb sometimes fades into that of

* *Hand in hand* may be treated as one adverb. So may *one by one*, *by and by*, *in vain*, etc.

an adjective attribute. *Here*, like an adjective, seems to complete *am*, and, like an adverb, to modify it. From their form and usual function, *here* should, in this sentence, be called an adverb, and *present* an adjective.

14. He went out as mate and came back captain.



Explanation.—*Mate*, like *captain*, is an attribute complement. Some would say that the conjunction *as* connects *mate* to *he*; but we think this connection is made through the verb *went*, and

that *as* is simply introductory. This is indicated in the diagram.

15. Under the Roman law, every son was regarded as a slave.

16. This book is presented to you as a token of esteem and gratitude.

17. Sir Philip Sidney lived and died the darling of the Court, and the gentleman and idol of the time.

LESSON CXIII.

ANALYSIS—MISCELLANEOUS—REVIEW.

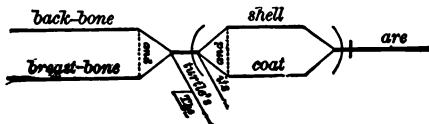
1. Bees communicate to each other the death of the queen, by a rapid interlacing of the antennæ

Explanation.—*Each other* may be treated as one term, or *each* may be made explanatory of *bees*.

2. The lamp of a man's life has three wicks—brain, blood, and breath.

Explanation.—Several words may together be explanatory of one.

3. The turtle's back-bone and breast-bone—its shell and coat of armor—are on the outside of its body.



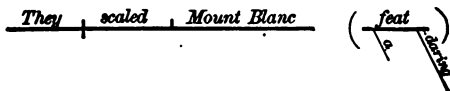
4. In the latter half of the eighteenth century, three powerful nations, namely, Russia, Austria, and Prussia, united for the dismemberment of Poland.

Explanation.—*As, namely, to wit, viz., i. e., e. g., and that is* may introduce explanatory modifiers, but they do not seem to connect them to the words modified. In the diagram they stand like *as* in the preceding Lesson.

5. Two mighty vortices, Pericles and Alexander the Great, drew into strong eddies about themselves all the glory and the pomp of Greek literature, Greek eloquence, Greek wisdom, Greek art.

6. Reason's whole pleasure, all the joys of sense lie in three words—health, peace, and competence.

7. They scaled Mount Blanc—a daring feat.



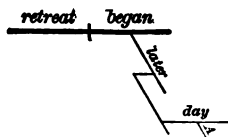
Explanation.—*Feat* is explanatory of the sentence *They scaled Mount Blanc*, and in the diagram it stands, enclosed in curves, on a short line placed after the sentence line.

8. There are no accidents in the providence of God.

9. The smith,* a mighty man is he.

10. But the enemies of tyranny—their path leads to the scaffold.

11. She (oh, the artfulness of the woman!) managed the matter extremely well.



Explanation.—Expressions enclosed within marks of parenthesis are independent.

12. A day later (Oct. 19, 1812) began the fatal retreat of the Grand Army, from Moscow. (See Lesson CXI.)

* Expressions independent by pleonasm are set off by the comma when the break after them is slight, as in (9); but, if it is abrupt, as in (10), the dash is required.

13. Six days shalt thou labor and do all thy work.

14. How beautiful was the snow, falling all day long, all night long, on the roofs of the living, on the graves of the dead !

15. Who, in the darkest days of our Revolution, carried your flag into the very chops of the British Channel, bearded the lion in his den, and woke the echoes of old Albion's hills by the thunders of his cannon and the shouts of his triumph ?

LESSON CXIV.

PARTICIPLES REVIEWED AND CONTINUED.

Analysis.

The *participle* may be used as an *adjective modifier*; as an *attribute complement*; as an *objective complement*; as the *principal word* in a *prepositional phrase*; as the *principal word* in a phrase used as a *subject* or an *object complement*; as *independent*, or with a noun to form an *absolute phrase*. The *participle* may become a *mere noun* or a *mere adjective*.

1. The morn, in russet mantle clad, walks o'er the dew of yon high eastern hill.

2. The natives came crowding around.

Explanation.—*Crowding* here completes the predicate *came*, and belongs to the subject *natives*. The natives are represented as performing the act of coming and the accompanying act of crowding. The assertive force of the predicate *came* seems to extend over both verbs.

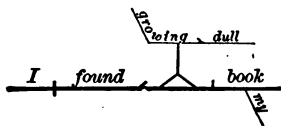
3. The philosopher sat buried in thought.

4. He kept me waiting.

Explanation.—*Waiting* completes *kept* and relates to the object complement *me*. *Kept-waiting* expresses the complete action per-

formed upon me. "He *kept-waiting* me" = "He *detained* me." The relation of *waiting* to *me* may be seen by changing the form of the verb ; as, "I *was kept waiting*." (See Lesson CX.)

5. I found my book growing dull.

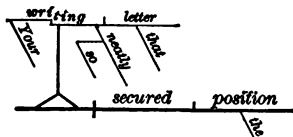


Explanation.—Notice that the little mark before the phrase points toward the object complement. The adjective *dull* completes *growing* and belongs to *book*, the assumed subject of *growing*.

6. I felt my heart beating faster.
 7. You may imagine me sitting there.
 8. Saul, seeking his father's asses, found himself suddenly turned into a king.
 9. Food, keeping the body in health by making it warm and repairing its waste, is a necessity.

Explanation.—Participles may take objective complements.

10. Your writing that letter so neatly secured the position.



Oral Analysis.—The phrase *your writing that letter so neatly* is the subject ; the principal word of it is *writing*, which is completed by *letter*; *writing*, as a noun, is modified by *your*, and, as a

verb, by the adverb phrase *so neatly*.

11. We should avoid injuring the feelings of others.
 12. My going there will depend upon my father's giving his consent.
 13. Properly speaking, there can be no chance in our affairs.
 14. Talking of exercise, you have heard, of course, of Dickens's "constitutionals."
 15. Conscience, her first law broken, wounded lies.

Explanation.—The *absolute phrase* is treated as grammatically

independent, although it may generally be expanded into an *adverb* clause.

16. Why does the very murderer, his victim sleeping before him, and his glaring eye taking the measure of the blow, strike wide of the mortal part ?

17. The blending of the seven prismatic colors produces white light.

18. The setting of a great hope is like the setting of the sun.

Explanation.—*Like* is here an adjective (= *similar*). After *like* the preposition *to* is usually omitted.

19. Such was the exciting campaign, celebrated in many* a long-forgotten song.

Explanation.—*Many* modifies *song* after it has been limited by *a* and *long-forgotten*.

LESSON CXV.

INFINITIVES REVIEWED AND CONTINUED.

Analysis.

The *infinitive phrase* may be used as an *adjective modifier*; as an *adverb modifier*; as an *explanatory modifier*; as *subject*; as *object*, *attribute*, or *objective complement*; after a preposition as the *principal term* of another *phrase*; *with* its *assumed subject*, as the *principal term* of a phrase introduced by *for*; as an *independent* element.

* *Manig man* in Anglo-Saxon was used like German *mancher mann*, Latin *multus vir*, and the like, until the thirteenth century; when the article was inserted to emphasize the distribution before indicated by the singular number.—*Prof. F. A. March.*

Remark.—Participles and infinitives are also used in making compound verbs ; as, “ have *walked*,” “ shall (*to*) *walk*”.

Remark.—The *to* of the infinitive phrase is omitted after the auxiliaries *do*, *can*, *may*, *must*, *shall*, and *will*. It is also generally or frequently omitted after the active voice of *bid*, *dare*, *feel*, *have*, *hear*, *let*, *make*, *need*, *see*, *behold* ; and sometimes, after *help*, *please*, and some other verbs.

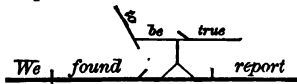
1. Many attempts to assassinate William the Silent were defeated.
2. I will teach you the trick to prevent your being cheated another time.
3. It is natural to man to indulge in the illusions of hope.
4. This task, to teach the young, may become delightful.
5. Not to know what happened before we were born is to be always a child.
6. I love to lose myself in other men’s minds.
7. He made me wait.

Explanation.—The infinitive *wait* completes *made* and relates to *me*. “ He *made-wait* me ” = “ He *detained* me.”

See “ Introductory,” Lesson CX., and compare “ He *made* the stick *bend*—equaling “ He *made-bend* (= *bent*) the stick ”—with “ He *made* the stick *straight*”—equaling “ He *made-straight* (= *straightened*) the stick.”

The relation of these objective complements to *me* and *stick* may be more clearly seen by changing the form of the verb, thus : “ I was *made to wait* ” ; “ The stick was *made to bend* ” ; “ The stick was *made straight*.”

8. We found the report to be true.*



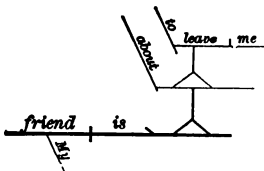
* Some prefer to treat *the report to be true* as an object clause, because it is equivalent to the clause *that the report is true*. But many expressions logically equivalent are entirely different in grammatical construction.

If, in “ I desire him to be promoted,” *him to be promoted* is a clause because equiv

9. Being persuaded by Poppæa, Nero caused his mother, Agrippina, to be assassinated.

10. Refusing to bare his head to any earthly potentate, Richelieu would permit no eminent author to stand bareheaded in his presence.

11. My friend is about to leave me.



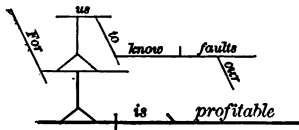
Explanation.—The preposition *about* introduces the phrase used as attribute complement ; the principal part is the infinitive phrase *to leave me*.

12. Paul was now about to open his mouth.

13. No way remains but to go on.

Explanation.—*But* is here used as a preposition.

14. For us to know our faults is profitable.



Explanation.—*For* introduces the subject phrase ; the principal part of the entire phrase is *us to know our faults* ; the principal word is *us*, which is modified by the phrase *to know our faults*.

15. God never made his work for man to mend.

Explanation.—The principal term of the phrase *for man to mend* is not *man*, but *man to mend*.

alent to that he should be promoted, why is not *his promotion* a clause in "I desire *his promotion*" ?

"I saw *the sun rising*" ; "I saw *the rising of the sun*." If we must call *the sun rising* a clause, why not call *the rising of the sun* a clause ? In both expressions *sun* names the actor and *rising* denotes the act.

Besides, when the pupil has learned that *he* is a subject-form and *him* an object-form, and that participles and infinitives lack the asserting element necessary to a true predicate, we prefer not to confuse him by calling *him* the *subject* and *to be promoted* the *predicate of a clause*.

16. For a man to be proud of his learning is the greatest ignorance.
17. Every object has several faces, so to speak.
18. To make a long story short, Louis XVI. and Marie Antoinette were beheaded.
19. To be, or not to be,—that is the question.

LESSON CXVI.

THE ADJECTIVE CLAUSE REVIEWED AND CONTINUED.

1. Wine makes the face of him who drinks it to excess blush for his habits.

mountains



2. Islands are the tops of mountains whose base is in the bed of the ocean.

Explanation.—The connecting pronoun is here a possessive modifier of *base*.

3. Unhappy is the man whose mother does not make all mothers interesting.

4. Grouchy did not arrive at the time that Napoleon most needed him.

Explanation.—A preposition is wanting with *that*. (See p. 118, foot-note.)

5. Trillions of waves of ether enter the eye and hit the retina in the time you take to breathe.

Explanation.—The connecting pronoun is omitted. Supply *that*.

6. The *smith* takes his name from his *smoothing* the metals he works on.

7. Socrates was one of the greatest sages the world ever saw.

8. It is to you that I speak.

Explanation.—Here the preposition, which naturally would stand last in the sentence, is found before the complement of the independent clause. In analysis restore the preposition to its natural place—"It is you that I speak to." *That I speak to* modifies the subject.

9. It was from me that he received the information.

(*Me* must be changed to *I* when *from* is restored to its natural position.)

10. Whom the Lord loveth he chasteneth.

Explanation.—The adjective clause modifies the omitted antecedent of *whom*. Supply *him*.

11. The swan achieved what the goose conceived.

12. What men he had were true.

Explanation.—*Men* is here taken from its natural position before *what*, and placed after it, as if the relative were an adjective. In analysis restore *men* to its place—"Men what (= *that*) he had were true."

13. I told him to bring whichever was the lightest.

Explanation.—The infinitive phrase is object complement; *him* is used adverbially ("indirect object").

14. Whatever crushes individuality is despotism.

15. He raised the maid from where she knelt.

Explanation.—Supply *the place* before *where*.

16. This reason did the ancient fathers render why the church was called "catholic".

17. Mark the majestic simplicity of those laws whereby the operations of the universe are conducted.

LESSON CXVII.

THE ADVERB CLAUSE REVIEWED AND CONTINUED.

Introductory.—See Lesson LXVI.

“The ground is wet, *because it has rained.*” The adverb clause, introduced by *because*, assigns the **Real Cause** of the ground’s being wet.

“It has rained, *for the ground is wet.*” The adverb clause, introduced by *for*, does not assign the cause of the raining, but the cause of our believing that it has rained ; it gives the **Reason** for the assertion or the **Evidence** of what is asserted.*

“*If it rain,* the ground will be wet.” The adverb clause, introduced by *if*, assigns what, if it occur, *will be* the cause of the ground’s being wet, but, as here expressed, is only a **Condition** ready to become a cause.

“He takes exercise *that he may get well.*” The adverb clause, introduced by *that*, assigns the cause or motive or, better, the **Purpose**, of his exercising.

“The ground is dry, *although it has rained.*” The adverb clause, introduced by *although*, expresses a **Concession**. It is conceded that a cause for the ground’s *not* being dry exists ; but, *in spite of this opposing cause*, it is asserted that the ground *is dry*.

All these dependent clauses of *real cause, reason, condition, purpose, and concession* come, as you see, under the general head of **Cause**, although only the first assigns the cause proper.

(For connectives of adverb clauses, see 293, 294.)

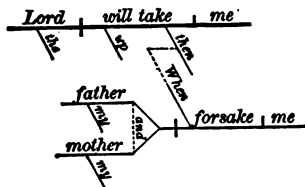
* **Reason** or **Evidence** should be carefully distinguished from **Cause**. **Cause** produces an effect, **Reason** or **Evidence** produces knowledge of an effect.

Reason, Evidence, and Proof have been used to name this element. **Evidence**, nowever, is not **Proof** till conclusive. In some sentences the term *Reason* will best apply ; in others, *Evidence*.

Clauses of **Reason** or **Evidence** are sometimes treated as independent.

The adverb clause may express *time, place, degree, manner, real cause, reason or evidence, condition, purpose, concession.*

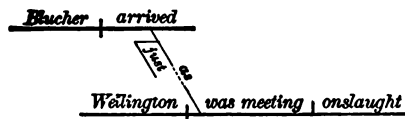
1. When my father and my mother forsake me, then the Lord will take me up.



Explanation.—By changing *then* into *at the time*, and *when* into *at which*, the offices of these two words will be clearly seen. For explanation of the line representing *when*, see (1), p. 61, and (1), p. 124.

2. Cato, before * he durst give himself the fatal stroke, spent the night in reading "Plato's Immortality."

3. Blucher arrived on the field of Waterloo just as Wellington was meeting the last onslaught of Napoleon.



Explanation.—*Just* may be treated as a modifier of the dependent clause. A closer analysis, however, would make it a modifier of

as. *Just as* = *just at the time at which*. *Just* here modifies *at the time*. *At the time* is represented in the diagram by the first element of the *as* line.

4. Where the snow falls, there is freedom.

5. Pope skimmed the cream of good sense and expression wherever he could find it.

6. Washington was as good as he was great.

Explanation.—The adverb clause *as he was great* modifies the first

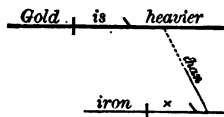
* Some prefer, in constructions like this, to treat *before, ere, after, till, until, and since* as prepositions followed by noun clauses.

as, which is an adverb modifying *good*. The first *as*, modified by the adverb clause, answers the question, Good to what extent or degree? The second *as* modifies *great* and performs the office of a conjunction, and is therefore a conjunctive adverb. Transposing, and expanding *as . . . as* into two phrases, we have, "Washington was good *in the degree in which* he was great." (See diagram of (1), above.)

7. The wiser he grew, the humbler he became.

Explanation.—The words *the . . . the* are similar in office to *as . . . as*—"He became humbler *in that degree in which* he became wiser."

8. Gold is heavier than iron.



Explanation.—*Heavier* = *heavy beyond the degree*, and *than* = *in which*. The sentence = "Gold is heavy *beyond the degree in which* iron is heavy." *Is* and *heavy* are omitted. Frequently words are omitted after *than* and *as*. *Than* modifies *heavy* (understood) and connects the clause expressing degree to *heavier*, and is therefore a conjunctive adverb.

9. To be right is better than to be president.

Explanation.—"To be right is better (good in a greater degree) *than* to be president (would be good)."

10. It was so cold that the mercury froze.*

Explanation.—The degree of the cold is here shown by the effect it produced. The adverb *so*, modified by the adverb clause *that the mercury froze*, answers the question, Cold to what degree? The sentence

* In this sentence, also in (11), the dependent clause is sometimes termed a clause of Result or Consequence. Clauses of Result express different logical relations, and cannot always be classed under Degree.

The following are somewhat peculiar:—

"I had heard of it before, *so that* I was not surprised." "I never go this way *that* I do not think of it." "Who is he *that* he should be so honored?"

= "It was cold *to that degree in which* the mercury froze." *That* (= *in which*) modifies *froze* and connects the clauses; it is therefore a conjunctive adverb.

11. It was so cold as to freeze the mercury.

Explanation.—"It was so cold as to freeze the mercury *would indicate or require*"; or "It was as cold *as it would be* to freeze the mercury." *As to freeze the mercury* may be resolved into the clause *that the mercury froze*.

12. One's breeding shows itself nowhere more than in his religion.

13. As the upright man thinks so he speaks.

(For diagram of *as . . . so*, see *when . . . then* in (1), above.)

14. Sea-bathing is the most healthful kind of washing, as it combines fresh air and vigorous exercise with its other benefits.

15. Tobacco and the potato are American products, since Raleigh found them here.

16. If the air is quickly compressed, enough heat is evolved to produce combustion.

17. Language was given us that we might say pleasant things to each other.

18. Spiders have eyes all over their heads in order that they may see in many directions at one time.

Explanation.—The phrases *in order that*, *so that* = *that* (Conj.).

19. Though many rivers flow into the Mediterranean, they are not sufficient to make up the loss caused by evaporation.

LESSON CXVIII.

THE NOUN CLAUSE REVIEWED AND CONTINUED.

Analysis.

The *noun clause* may be used as *subject*, *object comple-*

ment, attribute complement, explanatory modifier, principal term of a prepositional phrase.

1. "Where is Abel, thy brother?" smote the ears of the guilty Cain.

2. When to quit business and enjoy their wealth is a problem never solved by some.

Explanation.—*When to quit business and enjoy their wealth* is an indirect question. A question, fully stated, requires a subject and a predicate. *When to quit business* = *When they are (or ought) to quit business*. Such constructions may be expanded into clauses, or they may be treated as phrases equivalent to clauses.

3. He does not know which to choose.

4. The peacock struts about, saying, "What a fine tail I have!"

5. No one can tell how or when or where he will die.

6. A peculiarity of English is, that it has so many borrowed words.

7. The question ever asked and never answered is, "Where and how am I to exist in the Hereafter?"

8. The myth concerning Achilles is, that he was invulnerable in every part except the heel.

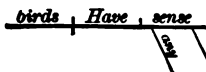
9. It is believed that sleep is caused by a diminution in the supply of blood to the brain.

10. Shakespeare's metaphor, "Night's candles are burnt out," is one of the finest in literature.

11. Napoleon turned his Simplon road aside in order that he might save a tree mentioned by Cæsar.

Explanation.—Unless *in order that* is taken as a conjunction connecting an adverb clause of purpose (see (18), Lesson CXVII.), the clause introduced by *that* is a noun clause explanatory of *order*.

12. Have birds any sense of why they sing ?



Explanation.—*Why they sing* is an indirect question, here used as the principal term of a prepositional phrase.

13. There has been some dispute about who wrote "Shakespeare's Plays."

14. We are not certain that an open sea surrounds the Pole.

Explanation.—Supposing *of* to be omitted before *that*, the noun clause may be treated as the principal term of a prepositional phrase modifying the adjective *certain*. By supplying *of the fact*, the noun clause will become *explanatory*.

15. We are all anxious that the future shall bring us success and triumph.

16. The Sandwich Islander is confident that the strength and valor of his slain enemy pass into himself.

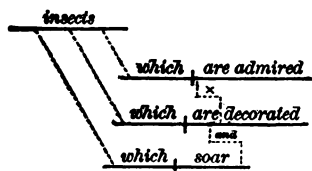
LESSON CXIX.

COMPLEX AND COMPOUND CLAUSES.

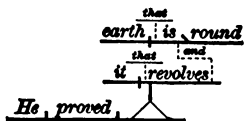
Analysis.

The *clauses* of complex and compound sentences may themselves be *complex* or *compound*.

1. Some of the insects which are most admired, which are decorated with the most brilliant colors, and which soar on the most ethereal wings, have passed the greater portion of their lives in the bowels of the earth.

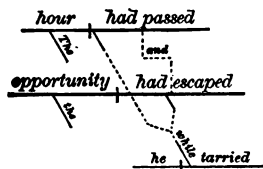


Explanation.—This diagram illustrates the analysis of a compound adjective clause. Each adjective clause is connected to *insects* by *which*. *And* connects the co-ordinate clauses.



2. He proved that the earth is round, and that it revolves.

3. The hour had passed and the opportunity had escaped, while he tarried.



The office of *while* as connective is shown by the dotted lines.

Explanation.—This diagram shows that the clause *while he tarried* modifies both predicates of the independent clauses. *While* modifies *had passed*, *had escaped*, and *tarried*, as illustrated by the short lines under the first two verbs and the one over *tarried*.

4. When a man becomes overheated by working, running, rowing, or making furious speeches, the six or seven millions of perspiration tubes pour out their fluid, and the whole body is bathed and cooled.

5. Milton said that he did not educate his daughters in the languages, because one tongue was enough for a woman.

6. Glaciers, flowing down mountain gorges, obey the law of rivers; the upper surface flows faster than the lower, and the center faster than the adjacent sides.

7. Not to wear one's best things every day is a maxim of New England thrift, which is as little disputed as any verse in the catechism.

8. Van Twiller's full-fed cheeks, which seemed to have taken toll of

everything that went into his mouth, were curiously mottled and streaked with dusky red, like a spitzenberg apple.

9. It is one of the most marvelous facts in the natural world that, though hydrogen is highly inflammable, and oxygen is a supporter of combustion, both, combined, form an element, water, which is destructive to fire.

10. In your war of 1812, when your arms on shore were covered by disaster, when Winchester had been defeated, when the Army of the Northwest had surrendered, and when the gloom of despondency hung, like a cloud, over the land, who first relit the fires of national glory, and made the welkin ring with the shouts of victory ?

LESSON CXX.

ANALYSIS—MISCELLANEOUS.

1. Kind hearts are more than coronets, and simple faith than Norman blood.—*Tennyson*.

2. I fear three newspapers more than a hundred-thousand bayonets.—*Napoleon*.

3. He that allows himself to be a worm must not complain if he is trodden on.—*Kant*.

4. It is better to write one word upon the rock than a thousand on the water or the sand.—*Gladstone*.

5. A breath of New England's air is better than a sup of Old England's ale.—*Higginson*.

6. We are as near to heaven by sea as by land.—*Sir H. Gilbert*.

7. Commend me to the preacher who has learned by experience what are human ills and what is human wrong.—*Country Parson*.

8. He prayeth best who loveth best all things both great and small ; for the dear God who loveth us, he made and loveth all.—*Coleridge*.

9. A ruler who appoints any man to an office when there is in his dominions another man better qualified for it sins against God and against the state.—*Koran*.

10. There is a class among us so conservative that they are afraid the roof will come down if you sweep off the cobwebs.—*Phillips*.

11. The evil of silencing the expression of an opinion is, that it is robbing the human race.—*Mill*.

12. There is no getting along with Johnson ; if his pistol misses fire, he knocks you down with the butt of it.—*Goldsmith*.

13. We think in words ; and, when we lack fit words, we lack fit thoughts.—*White*.

14. To speak perfectly well one must feel that he has got to the bottom of his subject.—*Whately*.

15. Office confers no honor upon a man who is worthy of it, and it will disgrace every man who is not.—*Holland*.

16. The men whom men respect, the women whom women approve, are the men and women who bless their species.—*Parton*.

LESSON CXXI.

EXPANSION OF PHRASES AND ELLIPTICAL EXPRESSIONS.

Participles may be expanded into different kinds of **clauses**.

DIRECTION.—Expand the participles in these sentences into the clauses indicated :—

1. Simon Peter, having a sword, drew it. (Adj. clause.)
2. Desiring to live long, no one would be old. (Concession.)
3. They went to the temple, suing for pardon. (Purpose.)
4. White garments, reflecting the rays of the sun, are cool in summer. (Cause.)
5. Loved by all, he must have a genial disposition. (Reason.)
6. Writing carefully, you will learn to write well. (Condition.)
7. Sitting there, I heard the cry of "fire !" (Time.)

8. She regrets not having read it. (Noun clause.)

9. The icebergs floated down, cooling the air for miles around.
(Ind. clause.)

Absolute phrases may be expanded into different kinds of **clauses**.

DIRECTION.—Expand these absolute phrases into the clauses indicated :—

10. Troy being taken by the Greeks, Æneas came into Italy. (Time.)

11. The bridges having been swept away, we returned. (Cause.)

12. A cause not preceding, no effect is produced. (Condition.)

13. All things else being destroyed, virtue could sustain itself. (Concession.)

14. There being no dew this morning, it must have been cloudy or windy last night. (Reason.)

15. The infantry advanced, the cavalry remaining in the rear. (Ind. clause.)

Infinitive phrases may be expanded into different kinds of **clauses**.

DIRECTION.—Expand these infinitive phrases into the clauses indicated :—

16. They have nothing to wear. (Adj. clause.)

17. The weather is so warm as to dissolve the snow. (Degree.)

18. Herod will seek the young child to destroy it. (Purpose.)

19. The adversative sentence faces, so to speak, half way about **on but**. (Condition.)

20. He is a fool to waste his time so. (Cause.)

21. I shall be happy to hear of your safe arrival. (Time.)

22. He does not know where to go. (Noun clause.)

DIRECTION.—Complete these elliptical expressions :—

23. And so shall Regulus, though dead, fight as he never fought

before. 24. Oh, that I might have one more day ! 25. He is braver than wise. 26. What if he is poor ? 27. He handles it as if it were glass (*as* = as he would handle it). 28. I regard him more as a historian than as a poet. 29. He is not an Englishman, but a Frenchman. 30. Much as he loved his wealth, he loved his children better (= Although he loved his wealth as much as he did love it, etc.). 31. I will go whether you go or not. 32. It happens with books as with mere acquaintances. 33. No examples, however awful, sink into the heart.

LESSON CXXII.

SUMMARY OF RULES FOR CAPITAL LETTERS AND PUNCTUATION.

Capital Letters.—The first word of (1) a sentence, of (2) a line of poetry, of (3) a direct quotation making complete sense or a direct question introduced into a sentence, and of (4) phrases or clauses separately numbered or paragraphed should begin with a capital letter. Begin with a capital letter (5) proper names (including all names of the Deity), and words derived from them, (6) names of things vividly personified, and (7) most abbreviations. Write in capital letters (8) the words I and O, and (9) numbers in the Roman notation.*

Period.—Place a period after (1) a declarative or an imperative sentence, (2) an abbreviation, (3) a number written in the Roman notation, and (4) Arabic figures used to enumerate.

* Small letters are preferred where numerous references to chapters, etc. are made.

Interrogation Point.—A direct interrogative sentence or clause should be followed by an interrogation point.

Exclamation Point.—An exclamatory expression should be followed by an exclamation point.

Comma.—Set off by the comma (1) a phrase that is placed out of its natural order and made emphatic, or that is loosely connected with the rest of the sentence ; (2) an explanatory modifier which does not restrict the modified term or combine closely with it ; (3) a participle used as an adjective modifier, with the words belonging to it, unless restrictive ; (4) the adjective clause, when not restrictive ; (5) the adverb clause, unless it closely follows and restricts the word it modifies ; (6) a word or phrase independent or nearly so ; (7) a direct quotation introduced into a sentence, unless *formally* introduced ; (8) a noun clause used as an attribute complement ; and (9) a term connected to another by *or* and having the same meaning. Separate by the comma (10) connected words and phrases, unless all the conjunctions are expressed ; (11) connected predicates and other phrases, when long or differently modified, though no conjunction is omitted ; and (12) co-ordinate clauses, when short and closely connected. Use the comma (13) to denote an omission of words ; (14) after *as, namely, etc.*, introducing illustrations ; and (15) whenever it will prevent ambiguity or make the meaning clearer.

DIRECTION.—Give the Rule for each capital letter and each mark of punctuation in these sentences, except the colon, the semicolon, and the quotation marks :—

1. Francis II., Charles IX., and Henry III.. three sons of Catherine

de Medici and Henry II., sat upon the French throne. 2. The pupil asked, "When shall I use *O*, and when shall I use *oh*?" 3. Purity of style forbids us to use: 1. Foreign words; 2. Obsolete words; 3. Low words, or slang. 4. It is easy, Mistress Dial, for you, who have always, as everybody knows, set yourself up above me, to accuse one of laziness. 5. He rushed into the field, and, foremost fighting, fell. 6. The Holy Land was, indeed, among the early conquests of the Saracens, Caliph Omar having, in 637 A. D., taken Jerusalem. 7. The first maxim among philosophers, and men of sense everywhere is, that merit only, should make distinctions. 8. Truth is to be loved, purely and solely because it is true. 9. San Salvador, Oct. 12, 1492. 10. Some letters are superfluous; as, *c* and *q*.

11. No sleep till morn, when Youth and Pleasure meet
To chase the glowing hours with flying feet!

DIRECTION.—Use capital letters and the proper marks of punctuation in these sentences, and give your reasons:—

12. and lo from the assembled crowd
there rose a shout prolonged and loud
that to the ocean seemed to say
take her o bridegroom old and gray

13. a large rough mantle of sheepskin fastened around the loins by a girdle or belt of hide was the only covering of that strange solitary man elijah the tishbite 14. the result however of the three years' reign or tyranny of jas ii was that wm of orange came over from holland and without shedding a drop of blood became a d 1688 wm iii of england. 15. o has three sounds: 1. that in *note*; 2. that in *not*; 3. that in *move*. 16. longfellow exclaims with what a glory comes and goes the year. 17. spring is a fickle mistress but summer is more staid 18. if i may judge by his gorgeous colors and the exquisite sweetness and variety of his music autumn is i should say the poet of the family 19. new york apr 30 1789. 20. some letters stand each for many sounds; as *a* and *o*. 21. He can neither read nor write his own name.

LESSON CXXIII.

SUMMARY OF RULES—CONTINUED.

Semicolon.—Co-ordinate clauses, (1) when slightly connected, or (2) when themselves divided by the comma, should be separated by the semicolon. Use the semicolon (3) between serial phrases or clauses having a common dependence on something which precedes or follows ; and (4) before *as*, *to wit*, *namely*, *i. e.*, and *that is*, when they introduce examples or illustrations.

DIRECTION.—Justify each capital letter and each mark of punctuation (except the colon) in these sentences :—

1. It may cost treasure, and it may cost blood ; but it will stand, and it will richly compensate for both. 2. Some words are delightful to the ear ; as, *Ontario*, *golden*, *oriole*. 3. The shouts of revelry had died away ; the roar of the lion had ceased ; the last loiterer had retired from the banquet ; and the lights in the palace of the victor were extinguished. 4. Send it to the public halls ; proclaim it there ; let them hear it who heard the first roar of the enemy's cannon ; let them see it who saw their brothers and their sons fall on the field of Bunker Hill : and the very walls will cry out in its support.

DIRECTION.—Use capital letters and the proper marks of punctuation in these sentences, and give your reasons :—

5. all parts of a plant reduce to three namely root stem and leaf
6. when the world is dark with tempests when thunder rolls and lightning flies thot lookest in thy beauty from the clouds and laughest at the storm
7. the oaks of the mountains fall the mountains themselves decay with years the ocean shrinks and grows again the moon herself is lost in heaven
8. kennedy taking from her a handkerchief edged with gold pinned it over her eyes the executioners holding her by the arms led her to the block and the queen kneeling down said repeatedly with a firm voice into thy hands o lord i commend my spirit

Colon.—Use the colon (1) between the parts of a sentence when these parts are themselves divided by the semicolon, and (2) before a quotation or an enumeration of particulars when *formally* introduced.

DIRECTION.—Justify each capital letter and each mark of punctuation in these sentences :—

9. You may swell every expense, and strain every effort, still more extravagantly ; accumulate every assistance you can beg and borrow ; traffic and barter with every little, pitiful German prince that sells and sends his subjects to the shambles of a foreign country : your efforts are forever vain and impotent. 10. This is a precept of Socrates : “ Know thyself.”

DIRECTION.—Use capital letters and the proper marks of punctuation in these sentences, and give your reasons :—

11. the advice given ran thus take care of the minutes and the hours will take care of themselves 12. we may abound in meetings and movements enthusiastic gatherings in the field and forest may kindle all minds with a common sentiment but it is all in vain if men do not retire from the tumult to the silent culture of every right disposition

DIRECTION.—Write sentences illustrating the several uses of the semicolon, the colon, and the comma.

LESSON CXXIV.

SUMMARY OF RULES—CONTINUED.

Dash.—Use the dash where there is an omission (1) of letters or figures, and (2) of such words as *as*, *namely*, or *that is*, introducing illustrations or equivalent expressions. Use the dash (3) where the sentence breaks off abruptly,

and the same thought is resumed after a slight suspension, or another takes its place ; and (4) before a word or phrase repeated at intervals for emphasis. The dash may be used (5) instead of marks of parenthesis, and may (6) follow other marks, adding to their force.

DIRECTION.—Justify each capital letter and each mark of punctuation in these sentences :—

1. The most noted kings of Israel were the first three—Saul, David, and Solomon. 2. Art. 1–5 were inspired by Mr. J——n, of W——n. 3. And—“This to me?” he said. 4. Assyria, Greece, Rome, Carthage—what are they? 5. I do not rise to supplicate you to be merciful toward the nation to which I belong,—toward a nation which, though subject to England, yet is distinct from it. 6. We know the uses—and sweet they are—of adversity. 7. My dear Sir,—I write this letter for information.

DIRECTION.—Use capital letters and the proper marks of punctuation in these sentences, and give your reasons :—

8. the human species is composed of two distinct races those who borrow and those who lend 9. this bill this infamous bill the way it has been received by the house the manner in which its opponents have been treated the personalities to which they have been subjected all these things dissipate my doubts 10. during the winter of 1775 76 gen w n was besieging b n 11. lord marmion turned well was his need and dashed the rowels in his steed

Marks of Parenthesis.—Marks of parenthesis may be used to enclose what has no essential connection with the rest of the sentence.

Apostrophe.—Use the apostrophe (1) to mark the omission of letters, (2) in the pluralizing of letters, figures, and

characters, and (3) to distinguish the possessive from other cases.

Hyphen.—Use the hyphen (-) (1) between the parts of compound words that have not become consolidated, and (2) between syllables when a word is divided.

Quotation Marks.—Use quotation marks to enclose a copied word or passage. If the quotation contains a quotation, the latter is enclosed within single marks.* (See pp. 134, 135.)

Brackets.—Use brackets [] to enclose what, in quoting another's words, you insert by way of explanation or correction.

DIRECTION.—Justify the marks of punctuation used in these sentences:—

12. Milton has acknowledged to me [Dryden] that Spenser was his original. 13. The last sentence of the composition was, "I clo-e in the words of Patrick Henry : 'Give me liberty, or give me death.'" 14. *Telegraph-pole* is a recent compound ; *telegraph* is divided thus : *tel-e-graph*. 15. The profound learning of Sir William Jones (he was master of twenty-eight languages) was the wonder of his contemporaries. 16. By means of the apostrophe you know that *love in mothers' love* is a noun, and that *i's* is n't a verb. 17. We see by the hyphen that the *o's* in *co-ordinate* belong to different syllables, and that *re-creation* is not *recreation*.

DIRECTION.—Use capital letters and the proper marks of punctuation in these sentences, and give your reasons :—

18. next to a conscience void of offense without which by the bye life is nt worth the living is the enjoyment of the social feelings. 19. man the life boat. 20. dont neglect in writing to dot your *is* cross your

* If, within the quotation having single marks, still another quotation is made, the double marks are again used.

ts and make your *7s* unlike your *9s* and dont in speaking omit the *hs* from such words as *which when* and *why* or insert *rs* in *law saw* and *raw*. 21. the scriptures tell us take no thought anxiety for the morrow 22. The speaker said american oratory rose to its high water mark in that great speech ending liberty and union now and forever one and inseparable 23. What a lesson trench well says the word diligence contains

LESSON CXXV.

QUALITIES OF STYLE.

Style is the manner in which one expresses himself, and in some respects it must reflect the writer. But there are some cardinal qualities which all good style must possess.

I. Perspicuity.—Perspicuity is opposed to obscurity and ambiguity, and so means *clearness of expression*. This is an indispensable quality ; if the thought is not understood or is misunderstood, it might as well have been left unuttered. Perspicuity depends mainly upon these few things:—

1. **One's Clear Understanding of what he attempts to say.**—You cannot express to others more than you thoroughly know, or make your thought clearer to them than it is to yourself.

2. **The Unity of the Sentence.**—Many thoughts or thoughts having no natural and close connection with each other should not be crowded into one sentence.

3. **The Use of the Right Words.**—Use such words as convey your thought—each word expressing exactly your idea, no more, no less, no other. Do not omit words when they are needed. Be cautious in the use of *he, she, it, they*, etc. Use simple words, such as others can readily understand, and avoid words that have passed out of use, and those that have no footing in the language—foreign terms, words newly coined, and slang.

4. A Happy Arrangement.—The relations of words to each other should be obvious at a glance. The sentence should not need rearrangement to disclose the meaning, or to unite dislocated parts.

II. Energy.—By energy we mean vigor of expression. In ordinary discourse, it is not always to be sought. We use it when we wish to convince the intellect, arouse the feelings, and take captive the will—lead one to *do* something. When energetic, we select words for strength, and not for beauty; choose specific, and not general, terms; use few words, and crowd the sentence dense with thought; place subordinate clauses before the independent, and the strongest clause of the sentence, the strongest sentence of the paragraph, and the strongest point of the discourse, last. Energetic thought is usually charged with intense feeling, and requires an impassioned delivery.

III. Imagery—Figures of Speech.—*Things* stand in many relations to each other, some of which are these: they resemble each other in some particular; they differ from each other in some particular; they hold to each other a relation different from that of likeness or unlikeness—that of cause to effect, sign to the thing signified, part to the whole, etc. **Figures of Speech** are those expressions in which, *departing from our ordinary style in speaking of things*, we *assert or assume* any of these relations. Imagery adds beauty to style, but it also makes the thought clearer and stronger—a diamond brooch may *do duty* while it *adorns*.

A **Simile** is a figure in which we *assert a resemblance* between two things otherwise unlike; as, “The gloom of despondency *hung, like a cloud,* over the land.”

A **Metaphor** is a figure in which, *assuming the resemblance* between two things, we bring over and apply to one of them the term that denotes the other; as, “Who *carried* your flag into the very *chops* of the British Channel, and *bearded* the lion in his den?”

A **Metonymy** is a figure in which the name of one thing long associated with another in a relation not of likeness or unlikeness—of *cause to effect* or *effect to cause*, of container to the contained, of part to ~~the~~

whole, of sign to the signified, of contiguity, of the instrument to the user, etc.—is taken to denote that other; as, “Please address the *chair*,” “One needs to listen to the *organ* before reading *Milton*.”

To the Teacher.—Question the pupils upon every point taken up in this Lesson, and require them to give illustrations where it is possible.

LESSON CXXVI.

PERSPICUITY -CRITICISM.

DIRECTION.—Point out the offenses against Perspicuity below, and recast the sentences, making them clear :—

1. A house on Remsen St. was burglarized last week, and to-day the thief was jailed. 2. Spain exported wool and some parts of Germany. 3. The fire-place makes a person as hungry as one of Scott's novels. 4. *Cæteris paribus*, the Saxon words in English are the best. 5. She went after dinner to show her ring and boast of being married to Mrs. Hill and the two housemaids. 6. It may be said of Southey that of all his contemporaries he was the greatest man. 7. To this succeeded that licentiousness which entered with the Restoration, and, from infecting our religion and morals, fell to corrupt our language, which last was not like to be much improved by those who at that time made up the Court of Charles II., so that the Court (which used to be the standard of propriety and correctness of speech) was then (and, I think, has ever since continued) the worst school in England for that accomplishment, and so will remain till better care be taken in the education of our nobility. 8. One might see with a *coup d'œil* that he belonged to the *beau monde*. 9. All hope soured on me. 10. Please report any inattention of the waiters to the cashier. 11. It was now heightened into somewhat of a friendlier nature by the testimony so highly in his favor and bringing forward his disposition in so amiable a light which yesterday had produced. 12. Wordsworth's father and mother died in his boyhood; his mother first, his father when he was fourteen. 13. *Juventus*, the hero, is bent on going it while he is young.

DIRECTION.—Point out the faults, and recast these sentences, making them clear:—

(Some may have each many meanings; give these.)

14. James's son, Charles I., before the breath was out of his body was proclaimed king in his stead. 15. He told the coachman that he would be the death of him, if he did not take care what he was about, and mind what he said. 16. Richelieu said to the king that Mazarin would carry out his policy. 17. He was overjoyed to see him, and he sent for one of his workmen, and told him to consider himself at his service. 18. Fieschi discharged an "infernal machine" at the king as he passed his window.

DIRECTION.—Place these subordinate clauses where they will remove the obscurity, and then see in how many ways each sentence can be arranged:—

19. The moon cast a pale light on the graves that were scattered around, as it peered above the horizon. 20. A large number of seats were occupied by pupils that had no backs. 21. Often as many as five dead bodies lay festering in a single house which no one could be induced to drag to the nearest ditch and bury. 22. The old den of Mohammedan pirates in Algiers is now one of the favorite resorts of European travelers, whose delicious climate is soft without being enervating. 23. People had to travel on horseback and in wagons, which was a very slow way, if they traveled at all. 24. How can brethren partake of their Father's blessing that curse each other? 25. Two men will be tried for crimes in this town which are punishable with death, if a full court should attend.

DIRECTION.—Each of these sentences may have two meanings; supply two ellipses, and remove the ambiguity:—

26. Let us trust no strength less than thine. 27. Study had more attraction for him than his friend. 28. He did not like the new teacher so well as his playmates. 29. He aimed at nothing less than the crown. 30. Lovest thou me more than these?

LESSON CXXVII.

PERSPICUITY—CRITICISM.

DIRECTION.—Place these italicized words and phrases where they will remove obscurity and ambiguity, and then see in how many ways each sentence can be arranged :—

1. These designs any man who is a Briton *in any situation* ought to disavow. 2. In one evening I counted twenty-seven meteors *sitting on my piazza*. 3. Hay is given to horses *as well as corn*, to distend the stomach. 4. Boston has forty first class grammar-schools, *exclusive of Dorchester*. 5. He rode to town, and drove twelve cows *on horseback*. 6. He could not face an enraged father *in spite of his effrontery*. 7. Threatening to cut my head off *once a quarter*. 8. But she had her share of business *as well as her aunt*. 9. He wanted to go to sea, although it was contrary to the wishes of his parents, *at the age of eighteen*. 10. It is of use to society that there should be polyglot waiters who can tell when the train starts *in four or five languages*. 11. In Paris, every lady *in full dress* rides. 12. I saw my friend when I was in Boston *walking down Tremont street*. 13. One can pass by what does not affect himself *with a laugh or a shrug of indifference*. 14. What is his coming or going *to you* ? 15. We do those things *frequently* which we repent of afterwards. 16. I rushed out leaving the wretch with his tale half told, *horror-stricken at his crime*. 17. Exclamation points are scattered up and down the page by compositors *without any mercy*. 18. I want to make a present to one who is fond of chickens *for a Christmas gift*.

DIRECTION.—Make these sentences clear by using simpler words and phrases :—

19. A *devastating conflagration* raged. 20. He *conducted* her to the altar of Hymen. 21. A donkey has an *abnormal elongation of auricular appendages*. 22. Are you *excavating a subterranean canal* ? 23. He had no *capillary substance* on the *summit* of his cranium. 24. He made a *sad faux pas*. 25. A net-work is anything *reticulated or decussated*,

with interstices at equal distances between the intersections. 26. Diligence is the *sine qua non* of success. 27. She has *donned the habiliments of woe.* 28. The *deceased* was to-day deposited in his last resting-place. 29. The *inmates* proceeded to the sanctuary. 30. I have *partaken of my morning repast.* 31. He took the initiative in *inaugurating the ceremony.*

LESSON CXXVIII.

ENERGY—CRITICISM.

DIRECTION.—Expand these brief expressions into sentences full of long words, and note the loss of energy :—

1. To your tents, O Israel ! 2. Up, boys, and at them ! 3. Indeed ! 4. Bah ! 5. Don't give up the ship ! 6. Murder will out ! 7. Oh ! 8. Silence there ! 9. Hurrah ! 10. Death or free speech ! 11. Rascal ! 12. No matter. 13. Least said, soonest mended. 14. Death to the tyrant ! 15. I'll none of it. 16. Help, ho ! 17. Shame on you ! 18. First come, first served.

DIRECTION.—Condense these italicized expressions into one or two words, and note the gain :—

19. He *shuffled off this mortal coil* yesterday. 20. The author surpassed all *those who were living at the same time with him.* 21. To say that revelation is *a thing which there is no need of* is to talk wildly. 22. He *departed this life.* 23. Some say that ever '*gainst that season comes wherein our Saviour's birth is celebrated* this *bird of dawning* length all night long.

DIRECTION.—Change these specific words to general terms, and note the loss of energy :—

24. Don't fire till you see the *whites of their eyes.* 25. *Break down the dikes,* give Holland back to ocean. 26. *Three hundred men* held the hosts of Xerxes at bay. 27. I *sat* at her cradle, I *followed* her *hearse.* 28. Their *daggers* have *stabbed* Cæsar. 29. When I'm *mad,* I

weigh a ton. 30. *Burn Moscow, starve back the invaders.* 31. *There's no use in crying over spilt milk.* 32. In proportion as men delight in battles and bull-fights, will they punish by hanging, burning, and the rack.

DIRECTION.—Change these general terms to specific words, and note the gain in energy :—

33. Anne Boleyn was *executed*. 34. It were better for him that a *heavy weight* were fastened to him, and that he were *submerged* in the waste of waters. 35. *The capital of the chosen people was destroyed by a Roman general.* 36. Consider the *flowers* how they *increase in size*. 37. *Cæsar was slain by the conspirators.* 38. *The cities of the plain were annihilated.*

DIRECTION.—Arrange these words, phrases, and clauses in the order of their strength, placing the strongest last, and note the gain in energy :—

39. The nations of the earth repelled, surrounded, pursued, and resisted him. 40. He was no longer consul nor citizen nor general nor even an emperor, but a prisoner and an exile. 41. I shall die an American; I live an American; I was born an American. 42. All that I am, all that I hope to be, and all that I have in this life, I am now ready here to stake upon it. 43. I shall defend it without this House, in all places, and within this House; at all times, in time of peace and in time of war. 44. We must fight if we wish to be free, if we mean to preserve inviolate our rights, if we do not mean to abandon the struggle.

LESSON CXXIX.

FIGURES OF SPEECH—CRITICISM.

DIRECTION.—Name these figures of speech, and then recast each sentence, using plain language, and note the loss of beauty and force :—

1. Lend me your ears.
2. The robin knows when your grapes have

rooked long enough in the sun. 3. A day will come when *bullets* and *bombs* shall be replaced by *ballots*. 4. Cæsar were no *lion* were not *Romans hinds*. 5. The soul of Jonathan was *knit* to that of David. 6. Borrowing *dulls the edge* of husbandry. 7. He will bring down my *gray hairs* with sorrow to the grave. 8. The *pen* is mightier than the *sword*. 9. The *pew* not unfrequently has got beyond the teaching of the *pulpit*. 10. The destinies of mankind were *trembling in the balance*, while *death* fell in *showers*. 11. O Cassius, you are *yoked with a lamb*, that *carries anger as the flint bears fire*. 12. The *Morn* in *russet mantle clad* walks o'er the dew of yon high eastern hill. 13. The air *bites* shrewdly. 14. He doth *bestride* the narrow world *like a Colossus*. 15. My heart is in the coffin there with Cæsar. 16. The *gray-eyed Morn* *smiles* on the *frowning Night*. 17. The good is often buried with men's *bones*. 18. Beware of the *bottle*. 19. All nations respect our *flag*. 20. I have no *spur* to *prick the sides* of my intent. 21. I am as *constant as the northern star*. 22. Then *burst* his mighty heart. 23. Lentulus returned with *victorious eagles*. 24. Death hath *sucked the honey* of thy breath. 25. Our *chains are forged*. 26. I have *bought golden opinions*. 27. His words *fell softer than snows on the brine*. 28. *Night's candles are burned out*, and *jocund Day* stands *tiptoe* on the misty mountain top.

DIRECTION.—In the first four sentences, use *similes*; in the second four, *metaphors*; in the last four, *metonymies* :—

29. He *flew with the swiftness of an arrow*. 30. In battle some men *are brave*, others *are cowardly*. 31. His head is as full of plans *as it can hold*. 32. I heard a *loud noise*. 33. Boston is the *place where American liberty began*. 34. Our dispositions should grow *mild as we grow old*. 35. The *stars can no longer be seen*. 36. In battle some men *are brave*, others *are cowardly*. 37. Can *old age* make *folly venerable*? 38. I *abjure all dwellings*. 39. The *water* is boiling. 40. Your flashes of merriment that were wont to set the *banqueters* on a roar.

DIRECTION.—The parts of a figure should agree, and should unite to form one whole. Correct these errors :—

41. The *devouring fire* *uprooted* the stubble. 42. The *brittle thread*

of life may be *cut asunder*. 43. All the *ripe fruit* of three-score years was *blighted* in a day. 44. *Unravel* the *obscurities* of this *knotty* question. 45. We must apply the *axe* to the *fountain* of this evil. 46. The man *stalks* into court like a *motionless* statue, with the *cloak* of hypocrisy in his *mouth*. 47. The thin *mantle* of snow *dissolved*. 48. The *chariot* of day *peers* over the mountain top.

DIRECTION.—Bring into the class examples of the various images illustrated above.

LESSON CXXX.

VERSIFICATION.

Mission of Poetry.—In its purpose and in its effects, poetry is closely akin to music and to painting. Like these it is addressed to the feelings rather than to the intellect, aims to please rather than to instruct. Poetry deals with the beautiful in the worlds of matter and mind ; and everything in its choice of words and their arrangement, in the imagery with which it abounds, and in the form into which it is cast is in keeping with its spirit.

Form.—Of its form we may say a few words. Poetry is so written that in reading it aloud it permits and requires a strong impulse of voice followed by a weak, or a weak impulse followed by a strong. This arrangement of its words, requiring alternate stress and remission in reading, constitutes the **rhythm** of poetry. For this compound movement of the voice, two or three syllables are needed, and this group of syllables is called a **foot**. This stress, stroke, or strong impulse of the voice we call the **rhythm-accent** ; and in English and other modern poetry this accent must never fall upon a syllable unaccented in prose, that is, in the dictionary.

Names of Feet.—There are five feet of which we need here to speak—two dissyllabic and three trisyllabic. A **trochee** is a dissyllabic foot

accented on the first syllable, $\text{ˆ} \cup$; an **iambus** is a dissyllabic foot accented on the second syllable, $\cup \text{ˆ}$; a **dactyl** is a trisyllabic foot accented on the first syllable, $\text{ˆ} \cup \cup$; an **amphibrach** is a trisyllabic foot accented on the second syllable, $\cup \text{ˆ} \cup$; and an **anapaest** is a trisyllabic foot accented on the third syllable, $\cup \cup \text{ˆ}$.

Scanning, or *Scansion*, is the reading of poetry so as to mark its rhythm. Let us take a few verses in which these several feet are found, and mark the lines for scanning.

Lines with trochaic feet :—

$\text{ˆ} \cup \quad \text{ˆ} \cup \quad \text{ˆ} \cup$
We are | blushing | roses
 $\text{ˆ} \cup \quad \text{ˆ} \cup \quad \text{ˆ} \cup$
Bending | with our | fullness

Lines with iambic feet :—

$\cup \text{ˆ} \quad \cup \text{ˆ} \quad \cup \text{ˆ} \quad \cup \text{ˆ} \quad \cup \text{ˆ}$
Thy soul | was like | a star | and dwelt | apart ;
 $\cup \text{ˆ} \quad \cup \text{ˆ} \quad \cup \text{ˆ} \quad \cup \text{ˆ} \quad \cup \text{ˆ}$
Thou hadst | a voice | whose sound | was like | the sea.

Lines with dactylic feet :—

$\text{ˆ} \cup \cup \quad \text{ˆ} \cup \cup$
Touch her not | scornfully ;
 $\text{ˆ} \cup \cup \quad \text{ˆ} \cup \cup$
Think of her | mournfully,
 $\text{ˆ} \cup \cup \quad \text{ˆ} \cup \cup$
Gently and | humanly ;
 $\text{ˆ} \cup \cup \quad \text{ˆ} \cup \cup$
Not of the | stains of her,
 $\text{ˆ} \cup \cup \quad \text{ˆ} \cup \cup$
All that re | mains of her
 $\text{ˆ} \cup \cup \quad \text{ˆ} \cup \cup$
Now is pure | womanly.

Lines with amphibrachic feet :—

$\cup \text{ˆ} \cup \quad \cup \text{ˆ} \cup \quad \cup \text{ˆ} \cup$
As if I | had lived it | or dreamed it,
 $\cup \text{ˆ} \cup \quad \cup \text{ˆ} \cup \quad \cup \text{ˆ} \cup$
As if I | had acted | or schemed it.

Lines with anapæstic feet :—

I will go | to my tent | and lie down | in despair,
 I will paint | me with black | and will sev | er my hair ;
 I will sit | on the shore | where the hur | ricane blows,
 And reveal | to the god | of the tem | pest my woes.

Poems illustrating the several Feet.—For trochaic verse, see Poe's *Raven*, Longfellow's *Hiawatha*, Tennyson's *Locksley Hall*, Burns's *Bannockburn*, Saxe's *Rhyme of the Rail*, Charles Wesley's *Christ, the Refuge of the Soul*, and Whittier's *Angels of Buena Vista*.

For iambic, look anywhere—it is by far the most abundant of all. *Paradise Lost*, *The Deserted Village*, *The Faerie Queene*, Pope's *Essay on Man*, etc., etc., and most lyric and pastoral poetry as well as epic illustrate it.

Dactylic verse is rare. Examples of it are Hood's *Bridge of Sighs*, Tennyson's *Charge of the Light Brigade*, Heber's *Christmas Hymn*, and Longfellow's *Evangeline*.

Examples of amphibrachic verse are Moore's *Dear Harp of My Country* and *The Meeting of the Waters*, Byron's *Napoleon's Farewell*, Burns's *My Nanie's Awa*, and Woodworth's *Old Oaken Bucket*.

For Anapæstic verse, see Byron's *Destruction of Sennacherib*, passages in Moore's *Lalla Rookh*, and the *Indian's Lament*.

Substitution of Feet.—It must not be supposed that all the feet of a poem are necessarily of the same kind. The substitutions of other feet for the prevailing foot are very frequent. Most of the poems just instanced as illustrating the several kinds of verse contain substituted feet. It is sometimes difficult to tell what the prevailing rhythm was meant to be.

Take this stanza from Tennyson :—

[˘]Break, | [˘]break, | [˘]break,
[˘]On thy [˘]cold | [˘]gray [˘]stones, | [˘]O [˘]Sea !
[˘]And I [˘]would | [˘]that my [˘]tongue | [˘]could [˘]utter
[˘]The [˘]thoughts | [˘]that [˘]arise | [˘]in [˘]me.

The first line is made up of three monosyllabic feet—a foot so rare that we thought it scarcely worth describing above. The second line has one anapaest and two iambuses, the third two anapaests and one amphibrach, and the fourth has the feet of the second, but in another order.

Take this from Bryant :—

[˘]Stand here | [˘]by my [˘]side | [˘]and [˘]turn, | [˘]I [˘]pray,
[˘]On the [˘]lake | [˘]below | [˘]thy [˘]gen | [˘]tle [˘]eyes ;
[˘]The [˘]clouds | [˘]hang [˘]over | [˘]it, [˘]heavy | [˘]and [˘]gray,
[˘]And [˘]dark | [˘]and [˘]silent | [˘]the [˘]wa | [˘]ter [˘]lies ;
[˘]And [˘]out | [˘]of [˘]that [˘]fro | [˘]zen [˘]mist | [˘]the [˘]snow
[˘]In [˘]waver | [˘]ing [˘]flakes | [˘]begins | [˘]to [˘]flow ;
[˘]Flake | [˘]after | [˘]flake,
[˘]They [˘]sink | [˘]in [˘]the [˘]dark | [˘]and [˘]si | [˘]lent [˘]lake.

The limit to this substitution seems to be this : (1) two accented syllables must not come together—though, as is seen in the first line from Tennyson and the seventh from Bryant, this rule is violated by monosyllabic feet ;—and (2) not more than two clearly pronounced unaccented feet must occur successively.

DIRECTION.—Find other easy selections for scanning, and determine the prevailing foot and the substituted feet. See (4), (8), (10), (13), pp. 281-284.

Meter.—Meter is the quality of a poem determined by the number of feet in a line. The meter of a line consisting of two feet is called **dimeter**; of one of three feet, **trimeter**; of four feet, **tetrameter**; of five feet, **pentameter**; of six feet—rare in English,—**hexameter**.

DIRECTION.—Study the meter of the poetical selections on pages 280-283.

Rhyme.—Rhyme is the accordance in sound of the final syllables of lines. The rhyming syllables must not be *completely* identical in sound, they need be identical only from (and including) the accented vowel to the end. The rhymes *snow* and *flow* above illustrate this.

But rhyming is not easy in English—so few words or endings of words have the same sound. Much of our poetry is written without rhyme. This is called **Blank-Verse**.

DIRECTION.—Point out the *blank-verse* in pages 282-285, and note what are the rhyming lines, or *couplets*, in the remaining extracts of the same pages.

ADDITIONAL SELECTIONS FOR ANALYSIS.

To the Teacher.—Should additional work be needed for reviews or for maturer classes, the following selections will afford profitable study. Let the pupils translate these passages into their own language, and discuss the thought and the construction. We should not here advise full formal analyses, either oral or by diagram.

1. Speak clearly, if you speak at all ;
Carve every word before you let it fall.—*Holmes*.
2. The robin and the blue-bird, piping loud,
Filled all the blossoming orchards with their glee;
The sparrows chirped as if they still were proud
Their race in Holy Writ should mentioned be;
And hungry crows, assembled in a crowd,
Clamored their piteous prayer incessantly,
Knowing who hears the ravens cry, and said,
“Give us, O Lord, this day our daily bread!”—*Longfellow*.

3. Better to stem with heart and hand
The roaring tide of life than lie,
Unmindful, on its flowery strand,
Of God's occasions drifting by.
Better with naked nerve to bear
The needles of this gouding air
Than, in the lap of sensual ease, forego
The godlike power to do, the godlike aim to know.
— *Whittier.*

4. Then to side with Truth is noble when we share her
wretched crust,
Ere her cause bring fame and profit, and 't is prosperous
to be just ;
Then it is the brave man chooses, while the coward
stands aside,
Doubting in his abject spirit, till his Lord is
crucified.— *Lowell.*

5. On this question of principle, while actual suffering was yet afar off, they [our fathers] raised their flag against a power to which, for purposes of foreign conquest and subjugation, Rome, in the height of her glory, is not to be compared—a power which has dotted over the surface of the whole globe with her possessions and military posts ; whose morning drum-beat, following the sun and keeping company with the hours, circles the earth daily with one continuous and unbroken strain of the martial airs of England.— *Webster.*

6. In some far-away and yet undreamt-of hour, I can even imagine that England may cast all thoughts of possessive wealth back to the barbaric nations among whom they first arose ; and that, while the sands of the Indus and adamant of Golconda may yet stiffen the housings of the charger and flash from the turban of the slave, she, as a

Christian mother, may at last attain to the virtues and the treasures of a Heathen one, and be able to lead forth her Sons, saying,—“These are my Jewels.”—*Ruskin*.

7. And, when those who have rivaled her [Athens's] greatness shall have shared her fate ; when civilization and knowledge shall have fixed their abode in distant continents ; when the scepter shall have passed away from England ; when, perhaps, travelers from distant regions shall in vain labor to decipher on some mouldering pedestal the name of our proudest chief, shall hear savage hymns chanted to some misshapen idol over the ruined dome of our proudest temple, and shall see a single naked fisherman wash his nets in the river of the ten thousand masts,—her influence and her glory will still survive, fresh in eternal youth, exempt from mutability and decay, immortal as the intellectual principle from which they derived their origin, and over which they exercise their control.—*Macaulay*.

8. To him who in the love of Nature holds
Communion with her visible forms, she speaks
A various language ; for his gayer hours
She has a voice of gladness and a smile
And eloquence of beauty, and she glides
Into his darker musings with a mild
And healing sympathy, that steals away
Their sharpness ere he is aware. When thoughts
Of the last, bitter hour come like a blight
Over thy spirit, and sad images
Of the stern agony and shroud and pall
And breathless darkness and the narrow house
Make thee to shudder and grow sick at heart,—
Go forth under the open sky, and list
To Nature's teachings, while from all around—
Earth and her waters and the depths of air—
Comes a still voice.—*Bryant*.

9. Pleasant it was, when woods were green,
And winds were soft and low,
To lie amid some sylvan scene,
Where, the long drooping boughs between,
Shadows dark and sunlight sheen
Alternate come and go ;
Or where the denser grove receives
No sunlight from above,
But the dark foliage interweaves
In one unbroken roof of leaves,
Underneath whose sloping eaves
The shadows hardly move.—*Longfellow.*

10. That orb'd maiden with white fire laden,
Whom mortals call the moon,
Glides glimmering o'er my fleece-like floor,
By the midnight breezes strewn ;
And wherever the beat of her unseen feet,
Which only the angels hear,
May have broken the woof of my tent's thin roof,
The stars peep behind her and peer ;
And I laugh to see them whirl and flee
Like a swarm of golden bees,
When I widen the rent in my wind-built tent,
Till the calm river, lakes, and seas,
Like strips of the sky fallen through me on high,
Are each paved with the moon and these.

—*Shelley.—The Cloud.*

11. Stranger, these gloomy boughs
Had charms for him ; and here he loved to sit,
His only visitants a straggling sheep,

The stone-chat, or the glancing sand-piper ;
And on these barren rocks, with fern and heath
And juniper and thistle sprinkled o'er,
Fixing his downcast eye, he many an hour
A morbid pleasure nourished, tracing here
An emblem of his own unfruitful life ;
And, lifting up his head, he then would gaze
On the more distant scene—how lovely 't is
Thou seest,—and he would gaze till it became
Far lovelier, and his heart could not sustain
The beauty, still more beauteous.—*Wordsworth.*

12. Good name in man and woman, dear my lord,
Is the immediate jewel of their souls.
Who steals my purse steals trash ; 't is something, *nothing* ;
'T was mine, 't is his, and has been slave to thousands :
But he that filches from me my good name
Robs me of that which not enriches him,
And makes me poor indeed.—*Shakespeare.*

13. The drawbridge dropped with a surly clang,
And through the dark arch a charger sprang,
Bearing Sir Launfal, the maiden knight,
In his gilded mail, that flamed so bright
It seemed the dark castle had gathered all
Those shafts the fierce sun had shot over its wall
In his siege of three hundred summers long,
And, binding them all in one blazing sheaf,
Had cast them forth ; so, young and strong,
And lightsome as a locust leaf,
Sir Launfal flashed forth in his unscarred mail
To seek in all climes for the Holy Grail.—*Lowell.*

14. But, when the next sun brake from underground,
Then, those two brethren slowly with bent brows
Accompanying, the sad chariot-bier
Past like a shadow thro' the field, that shone
Full-summer, to that stream whereon the barge,
Pall'd all its length in blackest samite, lay.
There sat the life-long creature of the house,
Loyal, the dumb old servitor, on deck,
Winking his eyes, and twisted all his face.
So those two brethren from the chariot took
And on the black decks laid her in her bed,
Set in her hand a lily, o'er her hung
The silken case with braided blazonings,
And kiss'd her quiet brows, and, saying to her,
"Sister, farewell forever," and again,
"Farewell, sweet sister," parted all in tears.—*Tennyson*.

15. When I consider how my light is spent
Ere half my days, in this dark world and wide,
And that one talent, which is death to hide,
Lodged with me useless, though my soul more bent
To serve therewith my Maker, and present
My true account, lest he, returning, chide,—
"Doth God exact day-labor, light denied?"
I fondly ask : but Patience, to prevent
That murmur, soon replies, "God doth not need
Either man's work or his own gifts ; who best
Bear his mild yoke, they serve him best : his state
Is kingly ; thousands at his bidding speed,
And post o'er land and ocean without rest ;
They also serve who only stand and wait."

—*Milton*.—*Sonnet on his Blindness*.

LETTER-WRITING REVIEWED AND CONTINUED.

In writing a letter there are seven things to consider—the *Heading*, the *Address*, the *Salutation*, the *Body*, the *Complimentary Close*, the *Signature*, and the *Superscription*.

The Heading.

Parts.—The Heading consists of the name of the **place** at which the letter is written, and the **date**. If you write from a city, give the door-number, the name of the street, the name of the city, and the name of the state. If you are at a hotel or a school or any other well-known institution, its name may take the place of the door-number and the name of the street, as may also the number of your post-office box. If you write from a village or other country place, give your post-office address, the name of the county, and that of the state. This part of the Heading should show your correspondent where to send his reply. If you wish the reply sent elsewhere, give full directions after the signature.

The date consists of the month, the day of the month, and the year.

How Written.—Begin the Heading an inch or more from the top of the page. If the letter occupies but a few lines of a single page, you may begin the Heading lower down. Begin the first line of the Heading a little to the left of the middle of the page. If it occupies more than one line, the second line should begin farther to the right than the first, and the third farther to the right than the second. The place and date are sometimes put below the signature, at the left of the page.

The door-number, the day of the month, and the year are written in figures ; the rest, in words. Each important word begins with a capital letter, each item is set off by the comma, and the whole closes with a period.

The Address.

Parts.—The address consists of the name, the title, and the place

of business or residence of the one to whom the letter is written. Titles of respect and courtesy should appear in the Address. Prefix *Mr.* to a man's name; *Messrs.* to the names of several gentlemen; *Master* to the name of a lad; *Miss* to the name of a young lady; *Mrs.* to the name of a married lady; *Misses* to the names of several young ladies; and *Mesdames* to the names of several married or elderly ladies. Prefix *Dr.* to the name of a physician, or write *M.D.* after his name. Prefix *Rev.* (or *The Rev.*) to the name of a clergyman, or *The Rev. Mr.* if you do not know his Christian name; *The Rev. Dr.* if he is a Doctor of Divinity, or write *The Rev.* before the name and *D.D.* after it. Prefix *His Excellency** to the name of a Governor or of an Ambassador; *Hon.* (or *The Hon.*) to the name of a Cabinet Officer, a Member of Congress, a State Senator, a Law Judge, or a Mayor. *Esq.* is added to the name of a lawyer, and sometimes to the names of other prominent persons. If two literary or professional titles are added to a name, let them stand in the order in which they were conferred—this is the order of a few common ones: *A.M., Ph.D., D.D., LL.D.*† Guard against an excessive use of titles—the higher implies the lower. Do not use two titles of the same meaning. Avoid such combinations as the following: *Mr. Dr. Brown*; *Dr. Brown, M.D.*; *Mr. Brown, M.D.*; *Mr. Brown, A.M.*; *Dr. Brown, Ph.D.*; *Mr. Brown, Esq.* Such as the following, however, are allowed: *Mrs. Dr. Brown*; *Mrs. General Scott.*

How Written.—In a *business letter* the Address should follow the Heading, beginning on the next line, or the next but one, and standing on the left side of the page. In a *familiar letter* the Address is generally placed at the end, on the left side of the page, beginning on the next line below the signature. There should always be a narrow margin on the left-hand side of the page, and the Address should

* *His Excellency* was formerly used in addressing the President; but the preferred form is, *To the President, Executive Mansion, Washington, D.C.*; the Salutation is simply, *Mr. President.*

† See List of Abbreviations, p. 319.

always begin on the marginal line. If the Address occupies more than one line, the initial words of these lines should slope to the right, as in the Heading.

Every important word in the Address should begin with a capital letter ; all the items of it should be set off by the comma ; and, as it is an abbreviated sentence, it should close with a period.

The Salutation.

Forms.—Salutations vary with the station of the one addressed, or the writer's degree of intimacy with him ; as, *Sir, Reverend Sir, Rev. and dear Sir, General, Madam, Miss Brown,* Dear Sir, Dear Madam, Dear Miss Brown, Dear Friend, Friend Brown, Friend James, Dear Cousin, My dear Sir, My dear Madam, My dear Miss Brown, My dear Friend, My dear Jones, My dear Wife, My dear Boy, Dearest Ellen, etc.*

How Written.—Begin the Salutation on the marginal line or a little to the right of it when the Address occupies three lines ; on the marginal line, or a little farther to the right than the first line, or a little farther than the second line, of the Address when this occupies two lines ; a little to the right of the marginal line when the Address occupies one line ; on the marginal line when the Address stands below.

The first word and every noun in the Salutation should begin with a capital letter, and the whole should be followed by a comma, or by a comma and a dash.

The Body of the Letter.

The Beginning.—Begin the Body of the Letter at the end of the Salutation, and on the same line, if the Introduction (= *address* and

* *Miss* is not used alone as a Salutation. In addressing a young unmarried lady the near repetition of *Miss* is generally avoided by omitting the Salutation and using the Address alone, or by placing the Address at the end of the letter. We can see no good reason for restricting *Madam* or *Dear Madam* to married and elderly ladies.

salutation) is long—in which case the comma after the Salutation should be followed by a dash;—on the line below, if the Introduction is short.

Style.—Be perspicuous. Paragraph and punctuate as in other kinds of writing. Spell correctly, write legibly and with care. Avoid blots, erasures, interlineations, cross lines, and all other offenses against epistolary propriety. The letter “bespeaks the man.” *Letters of friendship* should be colloquial, chatty, and familiar. Whatever is interesting to you will be interesting to your friends, however trivial it may seem to a stranger. If addressing one of your family, write just as you feel, only *feel right*.

Business letters should be short, and to the point. Repeat nothing, and omit nothing needful.

Official letters and *formal notes* should be more stately and ceremonious. In formal notes the third person is generally used instead of the first and the second. No Heading, Address, or Salutation is placed at the beginning, and no Complimentary Close or Signature at the end. The name of the place and the date, when given, are written at the bottom, thus :—

Mr. and Mrs. A request the pleasure of Mr. B's company at a social gathering, on Tuesday evening, November fifteenth, at eight o'clock.

82 Fifth Ave.

Mr. B accepts with pleasure [or declines with sincere regret] Mr. and Mrs. A's kind invitation [or the polite invitation of Mr. and Mrs. A] for Tuesday evening, November fifteenth.*

10 Astor Place, Nov. 6th.

The Complimentary Close and the Signature.

Forms.—The forms of the Complimentary Close are many, and are

* Or regrets that a previous engagement (or illness, or an unfortunate event) prevents the acceptance of ———; or regrets that on account of ——— he is unable to accept ———.

determined by the relations of the writer to the one addressed. In letters of friendship you may use, *Your sincere friend* ; *Yours affectionately* ; *Your loving son or daughter*, etc. In business letters you may use, *Yours* ; *Yours truly* ; *Truly yours* ; *Yours respectfully* ; *Very respectfully yours*, etc. In official letters you should be more deferential. Use, *I have the honor to be, Sir, your obedient servant* ; *Very respectfully, your most obedient servant*, etc. Among other forms are,—*Very truly yours* ; *Believe me sincerely yours* ; *I am, dear sir, yours most respectfully* ; *I am very sincerely your friend* ; *Faithfully yours* ; *Cordially yours* ; *Yours very cordially* ; *Most respectfully yours* ; *I remain very truly your friend* ; *Sincerely and gratefully yours* ; *I remain yours faithfully* ; *Yours, as ever* ; *Your affectionate friend* ; *With kindest regards, ever affectionately* —. Do not write, *Yours*, etc.

The Signature consists of your Christian name and your surname. In addressing a stranger write your Christian name in full. A lady addressing a stranger should prefix, to her signature, her title, *Mrs.* or *Miss* (placing it within marks of parenthesis if preferred), unless in the letter she has indicated which of these titles her correspondent is to use in reply.

How Written.—The Complimentary Close should begin near the middle of the first line below the Body of the Letter ; and, if occupying two or more lines, should slope to the right like the Heading and the Address. Begin each line of it with a capital letter, punctuate as in other writing, and separate it from the signature by the comma. The Signature should be very plain and should be followed by the period.

The Superscription.

Parts.—The Superscription is what is written on the outside of the envelope. It is the same as the Address, consisting of the name, the title, and the full directions of the one addressed.

How Written.—The Superscription should begin near the middle of the left side of the envelope and should occupy three or four

lines. These lines should slope to the right as in the Heading and the Address, the spaces between the lines should be the same, and the last line should end near the lower right-hand corner. On the first line the name and the title should stand. If the one addressed is in a city, the door-number and name of the street should be on the second line, the name of the city on the third, and the name of the state on the fourth. If he is in the country, the name of the post-office should be on the second line, the name of the county on the third, the name of the state on the fourth. The number of the post-office box may take the place of the door-number and the name of the street, or, to avoid crowding, the number of the post-office box or the name of the county may stand at the lower left-hand corner. The titles following the name should be separated from it and from each other by the comma, and every line should end with a comma, except the last, which should be followed by a period. The lines should be straight, and every part of the Superscription should be legible. Place the stamp at the upper right-hand corner.

LISTS FOR REFERENCE—PREPOSITIONS.

Aboard,	athwart,	ere,	till,
about,	before,	for,	to,
above,	behind,	from,	toward,
across,	below,	in,	towards,
after,	beneath,	into,	under,
against,	beside,	of,	underneath,
along,	besides,	on,	until,
amid,	between,	over,	unto,
amidst,	betwixt,	past,	up,
among,	beyond.	round,	upon,
amongst,	but,	since,	with,
around,	by,	through,	within,
at,	down,	throughout,	without.

Remark.—*Bating, concerning, during, excepting, notwithstanding, pending, regarding, respecting, saving, and touching* are participles in form, and sometimes are such in use. But in most cases the participial meaning has faded out of them, and they express relations.

But, except, and save, in such a sentence as, "All *but* or *except* or *save him* were lost," are usually classed with prepositions.

The phrases *aboard of, according to, along with, as to, because of* (by cause of), *from among, from between, from under*, etc., *instead of* (in stead of), *out of, over against, and round about* may be called compound prepositions. But *from* in such compounds as, "He crawled *from under* the ruins," really introduces a phrase, the principal term of which is the phrase that follows *from*.

LIST OF CONNECTIVES.

Remark.—Some of the connectives below are conjunctions proper ; some are relative pronouns ; and some are adverbs or adverb phrases, which, in addition to their office as modifiers, may, in the absence of the conjunction, take its office upon themselves, and connect the clauses.

CO-ORDINATE CONNECTIVES.

Copulative.—*And, both . . . and, as well as,** are conjunctions proper. *Accordingly, also, besides, consequently, furthermore, hence, likewise, moreover, now, so, then, and therefore* are conjunctive adverbs.

Adversative.—*But and whereas* are conjunctions proper. *However, nevertheless, notwithstanding, on the contrary, on the other hand, still, and yet* are conjunctive adverbs.

Alternative.—*Neither, nor, or, either . . . or, and neither . . . nor* are conjunctions proper. *Else and otherwise* are conjunctive adverbs.

SUBORDINATE CONNECTIVES.

Connectives of Adjective Clauses.

That, what, whatever, which, whichever, who, and whoever are relative pronouns. *When, where, whereby, wherein, and why* are conjunctive adverbs.

Connectives of Adverb Clauses.

Time.—*After, as, before, ere, since, till, until, when, whenever, while, and whilst* are conjunctive adverbs.

Place.—*Whence, where, and wherever* are conjunctive adverbs.

* The *as well as* in "He, *as well as* I, went"; and not that in "He is *as well as* I am."

Degree.—*As, than, that, and the* are conjunctive adverbs, correlative with adjectives or adverbs.

Manner.—*As* is a conjunctive adverb, correlative, often, with an adjective or an adverb.

Real Cause.—*As, because, for, since, and whereas* are conjunctions proper.

Reason.—*Because, for, and since* are conjunctions proper.

Purpose.—*In order that, lest (= that not), that, and so that* are conjunctions proper.

Condition.—*Except, if, in case that, on condition that, provided, provided that, and unless* are conjunctions proper.

Concession.—*Although, if (= even if), notwithstanding, though, and whether* are conjunctions proper. *However* is a conjunctive adverb. *Whatever, whichever, and whoever* are relative pronouns used indefinitely.

Connectives of Noun Clauses.

If, lest, that, and whether are conjunctions proper. *What, which, and who* are pronouns introducing questions; *how, when, whence, where, and why* are conjunctive adverbs.

DECLENSION.

DEFINITION.—*Declension* is the arrangement of the cases of nouns and pronouns in the two numbers.

DECLENSION OF NOUNS.

	LADY.		BOY.		MAN.	
	<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i>	lady,	ladies,	boy,	boys,	man,	men,
<i>Poss.</i>	lady's,	ladies',	boy's,	boys',	man's,	men's,
<i>Obj.</i>	lady ;	ladies.	boy ;	boys.	man ;	men.

DECLENSION OF PRONOUNS.

Personal Pronouns.

FIRST PERSON.		SECOND PERSON— <i>common form.</i>		SECOND PERSON— <i>old form.</i>	
<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i> I,	we	you,	you,	thou,	ye or you
<i>Pos.</i> my or	our or	your or	your or	thy or	your or
	mine,*	yours,	yours,	thine,	yours,
<i>Obj.</i> me ;	us.	you ;	you.	thee ;	you.

THIRD PERSON— <i>Mas.</i>		THIRD PERSON— <i>Fem.</i>		THIRD PERSON— <i>Neut.</i>	
<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i> he,	they,	she,	they,	it,	they,
<i>Pos.</i> his,	their or	her or	their or	its,	their or
	theirs,	hers,	theirs,		theirs,
<i>Obj.</i> him ;	them.	her ;	them.	it ;	them.

* The forms *mine*, *ours*, *yours*, *thine*, *hers*, and *theirs* are used only when the name of the thing possessed is omitted ; as, " *Yours* is old, *mine* is new " = " *Your book* is old," etc. *Mine* and *thine* were formerly used before words beginning with a vowel sound ; as, *thine enemy*, *mine honor*.

The expression *a friend of mine* presents a peculiar construction. The explanation generally given is, that *of* is partitive, and the expression equivalent to *one friend of my friends*. And it is claimed that this construction can be used only when more than one thing is possessed. But such expressions as *this heart of mine*, *that temper of yours* are good, idiomatic English. This sweet wee *wife of mine*.—*Burns*. This naughty *world of ours*.—*Byron*. This moral *life of mine*.—*Sher. Knowles*. Dim are those *heads of theirs*.—*Carlyle*. Some suggest that the word *possessing* or *owning* is understood after these possessives ; as, *this temper of yours* (your possessing) ; others say that *of* simply marks identity ; as in *city of New York*, making the expression = *this temper, your temper*.

Compound Personal Pronouns.

<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
<i>Nom. and</i>	<i>Nom. and</i>	<i>Nom. and</i>	<i>Nom. and</i>	<i>Nom. and</i>	<i>Nom. and</i>
<i>Obj.</i>	<i>Obj.</i>	<i>Obj.</i>	<i>Obj.</i>	<i>Obj.</i>	<i>Obj.</i>
myself or	} ourselves.	thyselves or	} yourselves.	himself ;	} them-
ourselves ;		yourself ;		herself ;	
				itself ;	

Remark.—The possessive of these pronouns is wanting.

Ourself and *we* are used by rulers, editors, and others, instead of singular pronouns, to hide their individuality, and give authority to what they say.

Relative Pronouns.

<i>Sing. and Plu.</i>	<i>Sing. and Plu.</i>	<i>Sing. and Plu.</i>	<i>Sing. and Plu.</i>
<i>Nom.</i> who,	which,	that,	what,
<i>Pos.</i> whose,	whose,	—,	—,
<i>Obj.</i> whom.	which.	that.	what.

Remark.—Instead of using *whose* as the possessive of *which*, some prefer the phrase *of which*.

Interrogative Pronouns.

The interrogative pronouns *who*, *which*, and *what* are declined like the relatives *who*, *which*, and *what*.

Compound Relative Pronouns.

<i>Singular and Plural.</i>	<i>Singular and Plural.</i>
<i>Nom.</i> whoever,	whosoever,
<i>Pos.</i> whosoever,	whosoesoever,
<i>Obj.</i> whomever.	whomsoever.

Whichever, *whichever*, *whatever*, and *whatsoever* do not change their form.

Adjective Pronouns.

This and *that* with their plurals, *these* and *those*, have no possessive form, and are alike in the nominative and the objective. *One* and *other* are declined like nouns; and *another*, declined like *other* in the singular, has no plural. *Each*, *either*, and *neither* are always singular; * *both* is always plural; and *all*, *any*, *former*, *latter*, *none*, *same*, *some*, and *such* are either singular or plural.

Descriptive adjectives used as nouns are plural, and are not declined. Such expressions as "the *wretched's* only plea" and "the *wicked's* den" are exceptional.

LIST OF IRREGULAR VERBS.

Remark.—The forms below in *Italics* are *regular*; and those in smaller type are *obsolete*.

<i>Present.</i>	<i>Past.</i>	<i>Past Par.</i>	<i>Present.</i>	<i>Past.</i>	<i>Past Par.</i>
Abide,	abode,	abode.	Beseech,	besought,	besought.
Awake,	awoke, <i>awaked,</i>	<i>awaked.</i>	Bet,	bet, <i>betted,</i>	bet. <i>betted.</i>
Be or am,	was,	been.	Bid,	bade, bid,	bidden, bid.
Bear,	bore,	born,	Bind,	bound,	bound.
(bring forth)	bare,	borne.	Bite,	bit,	bitten, bit.
Bear,	bore,	borne.	Bleed,	bled,	bled.
(carry)	bare,		Blend,	blent, <i>blended,</i>	blent. <i>blended.</i>
Beat,	beat,	beaten.	Bless,	blest, <i>blessed,</i>	blest. <i>blessed.</i>
Begin,	began,	begun.	Blow,	blew,	blown.
Bend,	bent, <i>bended,</i>	bent. <i>bended.</i>	Break,	broke, <i>brake,</i>	broken.
Bereave,	bereft, <i>bereaved,</i>	bereft. <i>bereaved.</i>			

* Grammarians have taught that *each other*, *either*, and *neither* should always refer to two things, and *one another* to more than two; but good writers do not regard this restriction.

<i>Present.</i>	<i>Past.</i>	<i>Past Par.</i>	<i>Present.</i>	<i>Past.</i>	<i>Past Par.</i>
Breed,	bred,	bred.	Dress,	dress,	dress.
Bring,	brought,	brought.		<i>dressed.</i>	<i>dressed.</i>
Build,	built,	built.	Drink,	drank,	drunk.
	<i>builded,</i>	<i>builded.</i>	Drive,	drove,	driven.
Burn,	burnt,	burnt.		dwelt,	dwelt.
	<i>burned,</i>	<i>burned.</i>	Dwell,	<i>dwelled,</i>	<i>dwelled.</i>
Burst,	burst,	burst.	Eat,	ate,	eaten.
Buy,	bought,	bought.	(Be) Fall,	fell,	fallen.
Can,	could,	—.	Feed,	fed,	fed.
Cast,	cast,	cast.	Feel,	felt,	felt.
Catch,	caught,	caught.	Fight,	fought,	fought.
Chide,	chid,	chid.	Find,	found,	found.
		chidden,	Flee,	fled,	fled.
Choose,	chose,	chosen.	Fling,	flung,	flung.
Cleave,	<i>cleaved,</i>	<i>cleaved.</i>	Fly,	flew,	flown.
(adhere)	clave,		Forsake,	forsook,	forsaken.
Cleave,	clove,	cloven,	Forbear,	forbore,	forborne.
(spill)	cleft,	cleft.	Freeze,	froze,	frozen.
	clave,		(For) Get,	got,	got.
Cling,	clung,	clung.			gotten.*
Clothe,	clad,	clad.	Gild,	gilt,	gilt.
	<i>clothed,</i>	<i>clothed.</i>		<i>gilded,</i>	<i>gilded.</i>
(Be) Come,	came,	come.	Gird,	girt,	girt.
Cost,	cost,	cost.		<i>girded,</i>	<i>girded.</i>
Creep,	crept,	crept.	(For) Give,	gave,	given.
Crow,	crew,	<i>crowed.</i>	Go,	went,	gone.
Cut,	cut,	cut.			<i>graved.</i>
Dare,	durst,		(En) Grave,	<i>graved,</i>	<i>graven.</i>
(venture)	<i>dared,</i>	<i>dared.</i>	Grind,	ground,	ground.
Deal,	dealt,	dealt.	Grow,	grew,	grown.
	dug,	dug.		hung,	hung.
Dig,	<i>digged,</i>	<i>digged.</i>	Hang,	<i>hanged,</i>	<i>hanged.†</i>
Do,	did,	done.	Have,	had,	had.
Draw,	drew,	drawn.	Hear,	heard,	heard.
Dream,	dreamt,	dreamt.		hove,	hove.‡
	<i>dreamed,</i>	<i>dreamed.</i>	Heave,	<i>heaved,</i>	<i>heaved.</i>

* *Gotten* is obsolescent except in *forgotten*. † *Hang*, to execute by hanging, is regular.

‡ *Hove* is used in sea language.

<i>Present.</i>	<i>Past.</i>	<i>Past Par.</i>	<i>Present.</i>	<i>Past.</i>	<i>Past Par.</i>
Hew,	<i>hewed,</i>	<i>hewed.</i>	Ought,	—	—
Hide,	<i>hid,</i>	<i>hewn.</i>	Pay,	<i>paid,</i>	<i>paid.</i>
Hit,	<i>hit,</i>	<i>hidden, hid.</i>	Pen,	<i>pent,</i>	<i>pent.</i>
(Be) Hold,	<i>held,</i>	<i>hit.</i>	(<i>enclose</i>)	<i>penned,</i>	<i>penned.</i>
Hurt,	<i>hurt,</i>	<i>held,</i>	Put,	<i>put,</i>	<i>put.</i>
Keep,	<i>kept,</i>	<i>holden.</i>	Quit,	<i>quit,</i>	<i>quit.</i>
Kneel,	<i>knelt,</i>	<i>hurt.</i>	—	<i>quitted,</i>	<i>quitted.</i>
Knit,	<i>knelt,</i>	<i>kept.</i>		<i>quoth,</i>	—
Know,	<i>kneeled,</i>	<i>knelt.</i>	Rap,	<i>rapt,</i>	<i>rapt.</i>
Lade,	<i>knit,</i>	<i>kneeled.</i>	Read,	<i>rapped,</i>	<i>rapped.</i>
(load)	<i>knitted,</i>	<i>knit.</i>	Rend,	<i>read,</i>	<i>read.</i>
Lay,	<i>knew,</i>	<i>knitted.</i>	Rid,	<i>rent,</i>	<i>rent.</i>
Lead,	<i>laded,</i>	<i>known.</i>	Ride,	<i>rid,</i>	<i>rid.</i>
Lean,	<i>laden,</i>	<i>laden.</i>	Ring,	<i>rode,</i>	<i>ridden.</i>
Leap,	<i>laid,</i>	<i>laid.</i>	(A)Rise,	<i>rang</i> <i>(or rung),</i>	<i>rung.</i>
Learn,	<i>led,</i>	<i>led.</i>	Rive,	<i>rose,</i>	<i>risen.</i>
Leave,	<i>leant,</i>	<i>leant.</i>	Run,	<i>rived,</i>	<i>ripen-</i> <i>rived.</i>
Lend,	<i>leaned,</i>	<i>leaned.</i>	Saw,	<i>ran,</i>	<i>run.</i>
Let,	<i>leapt,</i>	<i>leapt.</i>	Say,	<i>sawed,</i>	<i>sawed-</i> <i>sawn.</i>
Lie,	<i>learnt,</i>	<i>learnt.</i>	See,	<i>said,</i>	<i>said.</i>
(recline)	<i>learned,</i>	<i>learned.</i>	Seek,	<i>saw,</i>	<i>seen.</i>
Light,	<i>left,</i>	<i>left.</i>	Seethe,	<i>sought,</i>	<i>sought.</i>
Lose,	<i>lent,</i>	<i>lent.</i>	Sell,	<i>seethed,</i>	<i>seethed.</i>
Make,	<i>let,</i>	<i>let.</i>	Send,	<i>sod,</i>	<i>sodden.</i>
May,	<i>lay,</i>	<i>lain.</i>	(Be)Set,	<i>sold,</i>	<i>sold.</i>
Meet,	<i>lit,</i>	<i>lit.*</i>	Shake,	<i>sent,</i>	<i>sent.</i>
Mow,	<i>lighted,</i>	<i>lighted.</i>	Shall,	<i>set,</i>	<i>set.</i>
Must,	<i>lost,</i>	<i>lost.</i>	Shape,	<i>shook,</i>	<i>shaken.</i>
	<i>made,</i>	<i>made.</i>	Shave,	<i>should,</i>	—
	<i>might,</i>	—	Shear,	<i>shaped,</i>	<i>shaped.</i>
	<i>meant,</i>	<i>meant.</i>		<i>shapen.</i>	<i>shapen.</i>
	<i>met,</i>	<i>met.</i>		<i>shaved,</i>	<i>shaved.</i>
	<i>mowed,</i>	<i>mowed.</i>		<i>shaven.</i>	<i>shaven.</i>
	<i>mown.</i>	<i>mown.</i>		<i>sheared,</i>	<i>sheared.</i>
	—	—		<i>shore,</i>	<i>shorn.</i>

* *Lighted* is preferred to *lit*.

<i>Present.</i>	<i>Past.</i>	<i>Past Par.</i>	<i>Present.</i>	<i>Past.</i>	<i>Past Par.</i>
Shed,	shed,	shed.	Spin,	spun, span,	spun.
Shine,	shone, <i>shined</i> ,	shone. <i>shined</i> .	Spit,	spit, spat,	spit, spitten.
Shoe,	shod,	shod.	Split,	split,	split.
Shoot,	shot,	shot.	Spoil,	spoilt, <i>spoiled</i> ,	spoilt. <i>spoiled</i> .
Show,	<i>showed</i> ,	shown. <i>showed</i> .	Spread,	spread,	spread.
Shred,	shred,	shred.	Spring,	sprang (or sprung),	sprung.
Shrink,	shrank (or shrunk),	shrunk, shrunk.	Stand,	stood,	stood.
Shut,	shut,	shut.	Stave,	stove, <i>staved</i> ,	stove. <i>staved</i> .
Sing,	sang (or sung),	sung.	Stay,	staid, <i>stayed</i> ,	staid. <i>stayed</i> .
Sink,	sank (or sunk),	sunk, sunken.	Steal,	stole,	stolen.
Sit,	sat,	sat.	Stick,	stuck,	stuck.
Slay,	slew,	slain.	Sting,	stung,	stung.
Sleep,	slept,	slept.	Stink,	stunk, stank,	stunk.
Slide,	slid,	slidden, slid.	Strew,	<i>strewed</i> ,	strewn. <i>strewed</i> .
Sling,	slung, slang,	slung.	Stride,	strode,	stridden.
Slink,	slunk,	slunk.	Strike,	struck,	struck, stricken.
Slit,	slit, <i>skitted</i> ,	slit. <i>skitted</i> .	String,	strung,	strung.
Smell,	smelt, <i>smelled</i> ,	smelt. <i>smelled</i> .	Strive,	strove,	striven.
Smite,	smote,	smitten, smit.	Strow,	<i>strowed</i> ,	strown. <i>strowed</i> .
Sow,	<i>sowed</i> ,	sown. <i>sowed</i> .	Swear,	swore, sware,	sworn.
Speak,	spoke, spake,	spoken.	Sweat,	sweat, <i>sweated</i> ,	sweat. <i>sweated</i> .
Speed,	sped,	sped.	Sweep,	swept,	swept.
Spell,	spelt, <i>spelled</i> ,	spelt. <i>spelled</i> .	Swell,	<i>swelled</i> ,	<i>swelled</i> . swollen.
Spend,	spent,	spent.	Swim,	swam (or swum),	swum.
Spill,	spilt, <i>spilled</i> ,	spilt. <i>spilled</i> .	Swing,	swung,	swung.
			Take,	took.	taken.

<i>Present</i>	<i>Past.</i>	<i>Past Par.</i>	<i>Present.</i>	<i>Past.</i>	<i>Past Par.</i>
Teach,	taught,	taught.	Wear,	wore,	worn.
Fear,	tore,	torn.	Weave,	wove,	woven.
	tare,		Weep,	wept,	wept.
Tell,	told,	told.	Wet,	wet,	wet.
Think,	thought,	thought.		<i>wetted,</i>	<i>wetted.</i>
Thrive.	throve,	thriven.	Will,	would,	—.
	<i>thrived,</i>	<i>thrived.</i>	Win,	won,	won.
Throw.	threw,	thrown.	Wind,	wound,	wound.
Thrust.	thrust,	thrust.	Work,	wrought,	wrought.
Tread.	trod,	trodden,		<i>worked,</i>	<i>worked.</i>
	trod.		(To) Wit,		
Wake,	<i>waked,</i>	<i>waked,</i>	wot,	wist,	—.
	woke,		Wring,	wrung,	wrung.
Wax,	<i>waxed,</i>	<i>waxen.</i>	Write,	wrote,	written.
		<i>waxed.</i>			

CONJUGATION—SIMPLEST FORM.

Remark.—English verbs have few inflections compared with those of other languages. Some irregular verbs have seven forms—*see, saw, seeing, seen, sees, seest, sawest*; regular verbs have six—*walk, walked, walking, walks, walkest, walkedst*. As a substitute for other inflections we prefix auxiliary verbs, and make what are called *compound, or periphrastic, forms*.

CONJUGATION OF THE VERB SEE.

<i>Pres.</i>	<i>Past.</i>	<i>Past Par.</i>
Principal Parts. —See,	saw,	seen.

Indicative Mode.

Present Tense.

<i>Singular.</i>	<i>Plural.</i>
1. I see,	1. We see,
2. { You see or	2. You see,
{ Thou seest,	
3. He sees;	3. They see.

Emphatic Form.—*I do see, You do see or Thou dost see, He does see ; We do see, You do see, They do see.*

Past Tense.

- | | |
|------------------------|--------------|
| 1. I saw, | 1. We saw, |
| 2. { You saw <i>or</i> | 2. You saw, |
| { Thou sawest, | |
| 3. He saw ; | 3. They saw. |

Emphatic Form.—*I did see, You did see or Thou didst see, He did see ; We did see, You did see, They did see.*

Future Tense.

- | | |
|-----------------------------|-------------------|
| 1. I shall see, | 1. We shall see, |
| 2. { You will see <i>or</i> | 2. You will see, |
| { Thou wilt see, | |
| 3. He will see ; | 3. They will see. |

Present Perfect Tense.

- | <i>Singular.</i> | <i>Plural.</i> |
|------------------------------|--------------------|
| 1. I have seen, | 1. We have seen, |
| 2. { You have seen <i>or</i> | 2. You have seen, |
| { Thou hast seen, | |
| 3. He has seen ; | 3. They have seen. |

Past Perfect Tense.

- | | |
|-----------------------------|-------------------|
| 1. I had seen, | 1. We had seen, |
| 2. { You had seen <i>or</i> | 2. You had seen, |
| { Thou hadst seen, | |
| 3. He had seen ; | 3. They had seen. |

Future Perfect Tense.

- | | |
|-----------------------------------|--------------------------------|
| 1. I shall have seen, | 1. We shall have seen , |
| 2. { You will have seen <i>or</i> | 2. You will have seen, |
| { Thou wilt have seen, | |
| 3. He will have seen ; | 3. They will have seen |

Potential Mode.**Present Tense.***Singular.*

1. I may see,
2. { You may see *or*
Thou mayst see,
3. He may see ;

Plural.

1. We may see,
2. You may see,
3. They may see.

Past Tense.

1. I might see,
2. { You might see *or*
Thou mightst see,
3. He might see ;

1. We might see,
2. You might see,
3. They might see.

Present Perfect Tense.

1. I may have seen,
2. { You may have seen *or*
Thou mayst have seen,
3. He may have seen ;

1. We may have seen,
2. You may have seen,
3. They may have seen.

Past Perfect Tense.

1. I might have seen,
2. { You might have seen *or*
Thou mightst have seen,
3. He might have seen ;

1. We might have seen,
2. You might have seen,
3. They might have seen.

Remark.—For auxiliaries that may take the place of *may* and *might*,
see p. 215.

Subjunctive Mode.**Present Tense.***Singular.*

1. If thou see,

3. If he see.

Imperative Mode.

Present Tense.

Singular.

2. See (you or thou);

Plural.

2. See (you or ye).

Emphatic Form.—Do you or thou see ; do you or ye see.

Infinitives.

Present Tense.

To see.

Present Perfect Tense.

To have seen.

Participles.

Present.

Seeing,

Past.

Seen,

Past Perfect.

Having seen.

GENERAL SCHEME FOR CONJUGATING A VERB.

Indicative Mode.

Present Tense.

Singular.

1. (I) Pres.,
 2. { (You) Pres.,
 (Thou) Pres. *est*,*
 3. (He) Pres. *s*,*

Plural.

1. (We) Pres.,
 2. (You) Pres.,
 3. (They) Pres..

Past Tense.

1. (I) Past,
 2. { (You) Past,
 (Thou) Past *st* (or *est*),
 3. (He) Past;

1. (We) Past,
 2. (You) Past,
 3. (They) Past.

* In the Indicative, present, second, singular, old style, *st* is sometimes added instead of *est*; and in the third person, common style, *es* is added when *s* will not unite. In the third person, old style, *eth* is added.

Future Tense.

- | | | | |
|------------------------|----------------|-----------------------|--------------|
| 1. (I) <i>shall</i> | <u>Pres.</u> | 1. (We) <i>shall</i> | <u>Pres.</u> |
| 2. { (You) <i>will</i> | <u>Pres.</u> | 2. (You) <i>will</i> | <u>Pres.</u> |
| (Thou) <i>will-t</i> | <u>Pres.</u> | 3. (They) <i>will</i> | <u>Pres.</u> |
| 3. (He) <i>will</i> | <u>Pres.</u> ; | | |

Present Perfect Tense.

Singular.

1. (I) *have* Past Par.
2. { (You) *have* Past Par.
- (Thou) *ha-st* Past Par.
3. (He) *ha-s* Past Par.;

Plural.

1. (We) *have* Past Par.
2. (You) *have* Past Par.
3. (They) *have* Past Par.

Past Perfect Tense.

- | | | | |
|-----------------------|--------------------|----------------------|------------------|
| 1. (I) <i>had</i> | <u>Past Par.</u> | 1. (We) <i>had</i> | <u>Past Par.</u> |
| 2. { (You) <i>had</i> | <u>Past Par.</u> | 2. (You) <i>had</i> | <u>Past Par.</u> |
| (Thou) <i>had-st</i> | <u>Past Par.</u> | 3. (They) <i>had</i> | <u>Past Par.</u> |
| 3. (He) <i>had</i> | <u>Past Par.</u> ; | | |

Future Perfect Tense.

- | | | | |
|-----------------------------|--------------------|----------------------------|------------------|
| 1. (I) <i>shall have</i> | <u>Past Par.</u> | 1. (We) <i>shall have</i> | <u>Past Par.</u> |
| 2. { (You) <i>will have</i> | <u>Past Par.</u> | 2. (You) <i>will have</i> | <u>Past Par.</u> |
| (Thou) <i>will-t have</i> | <u>Past Par.</u> | 3. (They) <i>will have</i> | <u>Past Par.</u> |
| 3. (He) <i>will have</i> | <u>Past Par.</u> ; | | |

Potential Mode.

Present Tense.

Singular.

1. (I) *may* Pres.
2. { (You) *may* Pres.
- (Thou) *may-st* Pres.
3. (He) *may* Pres.;

Plural.

1. (We) *may* Pres.
2. (You) *may* Pres.
3. (They) *may* Pres.

Past Tense.

- | | | | |
|-------------------------|----------------|------------------------|--------------|
| 1. (I) <i>might</i> | <u>Pres.</u> | 1. (We) <i>might</i> | <u>Pres.</u> |
| 2. { (You) <i>might</i> | <u>Pres.</u> | 2. (You) <i>might</i> | <u>Pres.</u> |
| (Thou) <i>might-st</i> | <u>Pres.</u> | 3. (They) <i>might</i> | <u>Pres.</u> |
| 3. (He) <i>might</i> | <u>Pres.</u> ; | | |

Present Perfect Tense.

- | | |
|--|--|
| 1. (I) <i>may have</i> <u>Past Par.</u> | 1. (We) <i>may have</i> <u>Past Par.</u> |
| 2. { (You) <i>may have</i> <u>Past Par.</u> | 2. (You) <i>may have</i> <u>Past Par.</u> |
| { (Thou) <i>may-st have</i> <u>Past Par.</u> | |
| 3. (He) <i>may have</i> <u>Past Par.</u> | 3. (They) <i>may have</i> <u>Past Par.</u> |

Past Perfect Tense.

- | | |
|--|--|
| 1. (I) <i>might have</i> <u>Past Par.</u> | 1. (We) <i>might have</i> <u>Past Par.</u> |
| 2. { (You) <i>might have</i> <u>Past Par.</u> | 2. (You) <i>might have</i> <u>Past Par.</u> |
| { (Thou) <i>might-st have</i> <u>Past Par.</u> | |
| 3. (He) <i>might have</i> <u>Past Par.</u> | 3. (They) <i>might have</i> <u>Past Par.</u> |

Subjunctive Mode.

Present Tense.

Singular.

2. (If thou) Pres.,3. (If he)* Pres.

Imperative Mode.

Present Tense.

Singular.

2. Pres. (you or thou);

Plural.

2. Pres. (you or ye).

* The subjunctive as a form of the verb is fading out of the language. The only distinctive forms remaining (except for the verb *be*) are the second and the third person singular of the present, and even these are giving way to the indicative. Such forms as "If he *have* loved," etc., are exceptional. It is true that other forms; as, "If he *had* known," "*Had* he *been*," "*Should* he *fall*," may be used in a true subjunctive sense, to assert what is a mere *conception of the mind*, i. e., what is merely thought of, without regard to its being or becoming a fact; but in these cases it is not the *form of the verb*, but the connective or something in the construction of the sentence that determines the manner of assertion. In parsing, the verbs in such construction may be treated as indicative or potential, with a subjunctive meaning.

The offices of the different mode and tense forms are constantly interchanging; a classification based strictly on meaning would be very difficult, and would confuse the learner.

Infinitives.

Present Tense.
 * (To) Pres.

Present Perfect Tense.
 (To) have Past Par.

Participles.

Present.
Pres. ing,

Past.
Past Par.,

Past Perfect.
Having Past Par.

CONJUGATION OF THE VERB BE.

Remark.—The line at the right of the following forms has nothing to do with the conjugation of *be*. When *be* is used as an auxiliary, this line represents the present participle of the *progressive* form, or the past participle of the *passive* form.

* *To*, as indicated by the (), is not treated as a part of the verb. Writers on language are generally agreed that when *to* introduces an infinitive phrase used as an adjective or an adverb, it performs its proper function as a preposition, meaning *toward*, *for*, etc.; as, "I am inclined *to* believe," "I came *to* hear." When the infinitive phrase is used as a noun, the *to* expresses no relation; it seems merely to introduce the phrase. When a word loses its proper function without taking on the function of some other part of speech, we do not see why it should change its name. In the expressions, "*For* me to do this would be wrong," "*Over* the fence is out of danger," few grammarians would hesitate to call *for* and *over* prepositions, although they have no antecedent term of *relation*.

We cannot see that *to* is a part of the verb, for it in no way affects the meaning, as does an auxiliary, or as does the *to* in "He *was* spoken *to*." Those who call it a part of the verb confuse the learner by speaking of it as the "preposition *to*" (which, as they have said, is not a preposition) "placed before the infinitive," i.e., placed before that of which it forms a part—placed before itself.

In the Anglo-Saxon, *to* was used with the infinitive only in the dative case, where it had its proper function as a preposition; as, nominative, *etan* (to eat); dative, *to etanne*; accusative, *etan*. When the dative ending *ne* was dropped, making the three forms alike, the *to* came to be used before the nominative and the accusative, *out* without expressing relation.

Indicative Mode.

Present Tense.

Singular.

1. (I) am _____,
2. { (You) are _____ or
(Thou) art _____,
3. (He) is _____;

Plural.

1. (We) are _____,
2. (You) are _____,
3. (They) are _____.

Past Tense.

1. (I) was _____,
2. { (You) were _____ or
(Thou) wast _____,
3. (He) was _____;

1. (We) were _____,
2. (You) were _____,
3. (They) were _____.

Future Tense.

1. (I) shall be _____,
2. { (You) will be _____ or
(Thou) wilt be _____,
3. (He) will be _____;

1. (We) shall be _____,
2. (You) will be _____,
3. (They) will be _____.

Present Perfect Tense.

1. (I) have been _____,
2. { (You) have been _____ or
(Thou) hast been _____,
3. (He) has been _____;

1. (We) have been _____,
2. (You) have been _____,
3. (They) have been _____.

Past Perfect Tense.

1. (I) had been _____,
2. { (You) had been _____ or
(Thou) hadst been _____,
3. (He) had been _____;

1. (We) had been _____,
2. (You) had been _____,
3. (They) had been _____.

Future Perfect Tense.

1. (I) shall have been _____,
2. { (You) will have been _____ or
(Thou) wilt have been _____,
3. (He) will have been _____;

1. (We) shall have been _____,
2. (You) will have been _____,
3. (They) will have been _____.

Potential Mode.

Present Tense.

Singular.

1. (I) may be —,
2. { (You) may be — or
(Thou) mayst be —,
3. (He) may be —;

Plural.

1. (We) may be —,
2. (You) may be —,
3. (They) may be —.

Past Tense.

1. (I) might be —,
2. { (You) might be — or
(Thou) mightst be —,
3. (He) might be —;

1. (We) might be —,
2. (You) might be —.
3. (They) might be —.

Present Perfect Tense.

1. (I) may have been —,
2. { (You) may have been — or
(Thou) mayst have been —,
3. (He) may have been —;

1. (We) may have been —,
2. (You) may have been —,
3. (They) may have been —.

Past Perfect Tense.

1. (I) might have been —,
2. { (You) might have been — or
(Thou) mightst have been —,
3. (He) might have been —;

1. (We) might have been —,
2. (You) might have been —,
3. (They) might have been —.

Subjunctive Mode.

Present Tense.

Singular.

1. (If I) be —,
2. { (If you) be — or
(If thou) be —,
3. (If he) be —;

Plural.

1. (If we) be —,
2. (If you) be —,
3. (If they) be —.

Past Tense.

Singular.

1. (If I) were ———,
2. { (If you) were ——— or
(If thou) wert ———,
3. (If he) were ———,

Imperative Mode.

Present Tense.

Singular.

2. Be (you or thou) ———;

Plural.

2. Be (you or ye) ———,

Infinitives.

Present Tense.

(To) be ———.

Present Perfect Tense.

(To) have been ———.

Participles.

Present.

Being ———,

Past.

Been,

Past Perfect.

Having been ———.

CONJUGATION—PROGRESSIVE AND PASSIVE FORMS

A verb is conjugated in the *progressive form* by joining its *present participle* to the different forms of the verb *be*.

Remark.—The past participle of the progressive form is wanting.

A transitive verb is conjugated in the *passive voice* by joining its *past participle* to the different forms of the verb *be*.

Remark.—The form of the past participle in the passive is the same as in the simple active.

Remark.—The progressive form denotes a continuance of the action or being ; as, “The birds *are singing*.”

Verbs that in their simple form denote continuance—such as *love*, *respect*, *know*—should not be conjugated in the progressive form. We say, “I *love* the child”—not “I *am loving* the child.”

Remark.—The *progressive form* is sometimes used with a *passive meaning* ; as, “The house *is building*.” In such cases the word in *ing* was once a verbal noun preceded by the preposition *a*, a contraction from *on* or *in* ; as, “While the ark *was a preparing* ;” “While the flesh *was in seething*.” In modern language the preposition is dropped, and the word in *ing* is treated adjectively.

Another *passive progressive form*, consisting of the verb *be* completed by the *present passive participle*, has grown into our language—“The house *is being built*.” Although it has been condemned by some of our linguists as awkward and otherwise objectionable, yet it is in good use, especially in England. Such a form seems to be needed when the simpler form would be ambiguous, *i. e.*, when its subject might be taken to name either the actor or the receiver ; as, “The child *is whipping* ;” “The prisoner *is trying*.”

INTERROGATIVE AND NEGATIVE FORMS.

A verb may be conjugated *interrogatively* in the indicative and potential modes by placing the subject after the first auxiliary ; as, “*Does he sing?*”

A verb may be conjugated *negatively* by placing *not* after the first auxiliary ; as, “He *does not sing*.” *Not* is placed before the infinitive phrase and the participle ; as, *not to sing*, *not singing*.

A *question with negation* is expressed in the indicative and potential modes by placing the subject and *not* after the first auxiliary ; as, “*Does he not sing?*”

Remark.—Formerly, it was common to use the simple form of the present and past tenses interrogatively and negatively thus: "*Loves* he?" "*I know* not." Such forms are still common in poetry, but in prose they are now scarcely used. We say, "*Does* he *love*?" "*I do* not *know*." The verbs *be* and *have* are exceptions, as they do not regularly take the auxiliary *do*. We say, "*Have* you another?" "*Is* it right?"

COMPOUND VERB-FORMS—ANALYSIS.

The compound, or periphrastic, forms of the verb may each be resolved into an asserting word, and a participle or an infinitive used as a complement.

If we look at the original meaning of the forms "*I do write*," "*I shall write*," "*I will write*," we shall find that the so-called auxiliary is the real verb, and that *write* is an infinitive used as object complement. "*I do write*" = "*I do* (or perform the action) (*to*) *write*." "*I shall write*" = "*I owe* (*to*) *write*." "*I will write*" = "*I determine* (*to*) *write*."

May write, *can write*, *must write*, *might write*, *could write*, *would write*, and *should write* may each be resolved into an asserting word in the indicative mode and an infinitive complement.

The forms *is writing*, *was written*, etc. consist each of an asserting word (the verb *be*), and a participle used as attribute complement.

The forms *have written*, *had written* are so far removed from their original meaning that their analysis cannot be made to correspond with their history. They originated from such expressions as "*I have* a letter *written*," in which *have* (= *possess*) is a transitive verb, taking *letter* for its object complement, and *written* is a passive participle modifying *letter*. The idea of possession has faded out of *have*, and the participle, having lost its passive meaning, has become a complement of *have*. The use of this form has been extended to intransitive

verbs—"Spring *has come*," "Birds *have flown*," etc. being now regularly used instead of "Spring *is come*," "Birds *are flown*." *Is come, are flown*, etc. must not be mistaken for transitive verbs in the passive voice.

Compounds of more than two words may be analyzed thus: **May have been written** is composed of the compound auxiliary **may have been** and the participle complement **written**; **may have been** is composed of the compound auxiliary **may have** and the participle complement **been**; and **may have** is composed of the auxiliary **may** and the infinitive complement **have**. *May* is the asserting word—the first auxiliary is always the asserting word.

Tense Forms—Meaning.

The *Present Tense* is used to express (1) what is actually present, (2) what is true at all times, (3) what frequently or habitually takes place, (4) what is to take place in the future, and (5) it is used in describing past or future events as if occurring at the time of the speaking.

Examples.—I *hear* a voice (action as present). The sun *gives* light (true at all times). He *writes* for the newspapers (habitual). Phillips *speaks* in Boston to-morrow night (future). He *mounts* the scaffold; the executioners *approach* to bind him; he *struggles, resists*, etc. (past events pictured to the imagination as present). The clans of Culloden *are scattered* in fight; they *rally, they bleed*, etc. (future events now seen in vision).

The *Past Tense* may express (1) simply past action or being, (2) a past habit or custom, (3) a future event, and (4) it may refer to present time.

Examples.—The birds *sang* (simply past action). He *wrote* for the newspapers (past habit). If I *should go*, you *would miss* me (future events). If he *were* here, he *would enjoy* this (refers to present time).

The *Future Tense* may express (1) simply future action or being, (2) a habit or custom as future or as indefinite in time.

Examples.—*I shall write soon* (simply future action). *He will sit there by the hour* (indefinite in time).

The *Present Perfect Tense* expresses (1) action or being as completed in present time (*i.e.*, a *period* of time—an hour, a year, an age—of which the present forms a part), and (2) action or being to be completed in a future period.

Examples.—*Homer has written poems* (the period of time affected by this completed action embraces the present). *The cock shall not crow till thou hast denied me thrice* (action completed in a future period).

The *Past Perfect Tense* expresses (1) action or being as completed at some specified past time, and (2) in a conditional or hypothetical clause it may express past time.

Examples.—*I had seen him when I met you* (action completed at a specified past time). *If I had had time, I should have written* (*I had not time—I did not write*).

The *Future Perfect Tense* expresses an action as completed at some specified future time.

Example.—*I shall have seen him by to-morrow noon.*

Additional Examples.

1. I go to the city to-morrow. 2. The village master taught his little school. 3. Plato reasons well. 4. A triangle has three sides. 5. To-morrow is the day appointed. 6. Moses has told many important facts. 7. The ship sails next week. 8. She sings well. 9. Cicero has written orations. 10. He would sit for hours and watch the smoke curl from his pipe. 11. You may hear when the next mail arrives. 12. Had I known this before, I could have saved you much trouble. 13. He will

occasionally lose his temper. 14. At the end of this week I shall have been in school four years. 15. If I were you, I would try that. 16. He will become discouraged before he has thoroughly tried it. 17. She starts, she moves, she seems to feel the thrill of life along her keel.

ORTHOGRAPHY.

Vowels and Consonants.

DEFINITION.—A *Vowel* is a letter that stands for a free, open sound of the voice.

The vowels are a, e, i, o, u.

W is a vowel when it unites with a preceding vowel to represent a vowel sound; as, *new, now*; and *y* is a vowel when it has the sound of *i*; as, *by, duty, boy*. *W* and *y* are consonants at the beginning of a word or a syllable; as, *wet, yet*.

DEFINITION.—A *Consonant* is a letter that stands for a sound made by the obstructed voice or the obstructed breath.*

The consonants are the letters of the alphabet not named above as vowels.

Sounds of the Vowels.

Diacritical marks used in Webster's Dictionary.

- | | |
|---|---|
| 1. <i>ā</i> , long, in <i>hāte</i> . | 1. <i>ō</i> , long, in <i>nōte</i> . |
| 2. <i>ă</i> , short, in <i>hăt</i> . | 2. <i>ö</i> , short, in <i>nöt</i> . |
| 3. <i>â</i> , Italian, in <i>fâr</i> . | 3. <i>o</i> (like long oo) in <i>do</i> . |
| 4. <i>a</i> , broad, in <i>all</i> . | 1. <i>ū</i> , long, in <i>tūbe</i> . |
| 5. <i>ä</i> , intermediate, in <i>ask</i> . | 2. <i>ü</i> , short, in <i>tüb</i> . |
| 6. <i>â</i> , long before <i>r</i> , in <i>câre</i> . | 3. <i>u</i> (like short oo) in <i>pull</i> . |
| 1. <i>ē</i> , long, in <i>mē</i> . | 4. <i>û</i> (before <i>r</i>) in <i>fûr</i> . |
| 2. <i>ě</i> , short, in <i>mět</i> . | oi and oy (unmarked = <i>ai</i>) in <i>oil</i> ,
toy. |
| 1. <i>ī</i> , long, in <i>pīne</i> . | ou and ow (unmarked = <i>ao</i>) in
out, now. |
| 2. <i>î</i> , short, in <i>pîn</i> . | |

* *H*, which represents a mere forcible breathing, is an exception.

*One letter used for another.*a = ǎ, as in *what*.ê = â, as in *where, heir*.g = ā, as in *eight*.ē = â (nearly), as in *hēr*.f = ē, as in *police*.ī = â (nearly), as in *air*.ó = ŭ, as in *dóne*.o = u, as in *wolf*.ô = a, as in *form*.o (unmarked) = û, as in *worm*.ōō = o, as in *mōon*.ōō = u, as in *wōol*.u = o, as in *rudē*.ȳ = ī, as in *fiȳ*.ȳ = ī, as in *mȳth*.

Remarks.—*â* is between *ǎ* and *â*. *â* represents the first, or "radical," part of *â*, touched lightly, without the "vanish," or *e* sound. *â* is nearly equivalent to *ǎ* prolonged before *r*.

û is between *û* and *ǎ*. Some careful speakers discriminate between *û* (= *o* in *worm*) and *ǎ* (= *ī*), making the former a modification of *û* and the latter a modification of *ǎ*.

In the "International Dictionary" (the latest "Webster"), *â*, *ê*, *î*, *ô*, *û*, represent the long sounds as modified in syllables without accent; e.g., *senâte*, *êvent*, *îdea*, *ôbey*, *ûnite*. The "International" often respells instead of using diacritical marks.

When one vowel of a diphthong is marked, the other is silent.

*Diacritical marks used in Worcester's Dictionary.*â in *hate*.ǎ in *hat*.â in *far*.â in *all*.â in *ask*.â in *care*.ē in *me*.ē in *met*.ī in *pine*.ī in *pin*.ô in *note*.ô in *not*.ô in *do*.û in *tube*.û in *tub*.û in *pull*.û in *fur*.ôī, ôȳ in *oil, toy*.ôâ, ôw in *out, now*.

ð in where.

ð in her.

f in police.

f in sir.

ô in done.

ð in form.

ðð in moon.

û in rude.

ŷ in fly.

ŷ in myth.

Sounds of the Consonants.

Explanation.—The two classes of consonants are arranged below in separate columns. Those in “1” are called *vocal consonants* (*voice consonants*), and those in “2” are called *aspirates* (*breath consonants*).

The letters with dots between them form pairs. Give the sound of the first letter of any pair, and you will find that, as the voice stops, the vanishing sound will be the sound of the other letter. The tongue, teeth, lips, and palate are in the same position for both, the only difference being that in one there is *voice*, and in the other only a *whisper*.

1.	2.	1.	2.
Vocal Consonants.	Aspirates.	Vocal Consonants.	Aspirates.
b.....	p	r.....	
d.....	t	th (in <i>thine</i>).....	(th in <i>this</i>)
g.....	k	v.....	f
.....	h	w.....	
j.....	ch	y.....	
l.....		z (in <i>zone</i>).....	s
m.....		z (in <i>azure</i>).....	sh
n.....			

C, q, and x are not found in the columns above. C = k or s; q = k; x = ks or gz.

Diacritical marks—Webster.

ç, *soft* (= s), in çent.

ē, *hard* (= k), in eall.

ch (unmarked) in child.

çh, *soft* (= sh), in çhaise.

eh, *hard* (= k), in echorus.

ġ, *hard*, in ġet.

ġ, *soft* (= j), in ġem.

s, *sharp* (unmarked), in same.

z, *soft* (= z), in haz.

th, *sharp* (unmarked), in thin.

th, *soft* or *vocal*, in this.

ŋ (= ng) in ink.

Ʒ (= gz) in exist.

Diacritical marks—Worcester.

q in cent.	G, g in gem.
Q, q (or p) in call.	q in has.
ch (unmarked) in child.	th (unmarked) in thin.
qh in chaise.	TH th in this.
QH, qh (or sh) in chorus.	x in exist.
G, g in got.	

RULES FOR SPELLING.

RULE I.—Final *e* is dropped before a suffix beginning with a vowel ; as, *fine, finer* ; *love, loving*.

Exceptions.—Words ending in *ce* and *ge* retain *e* before *able* and *ous* to keep *c* and *g* soft ; as, *peaceable, changeable, courageous*. Words in *oe* and *ee* retain the *e* unless the suffix begins with *e* ; as, *hoeing, seeing*.

RULE II.—*Y* after a consonant becomes *i* before a suffix not beginning with *i* ; as, *witty, wittier* ; *dry, dried*.

Exception.—*Y* does not change before *'s* ; as, *enemy's*.

RULE III.—In monosyllables and words accented on the last syllable, a final consonant after a single vowel doubles before a suffix beginning with a vowel ; as, *hot, hotter* ; *begin, beginning*.

Exceptions.—The final consonant is not doubled when, in the derivative, the accent is thrown from the last syllable of the primitive ; as, *refer', reference*. But we have *excel', ex'cellent, ex'cellence*. *X, k,* and *v* are never doubled.

Remark.—To the Rules above (and inferences from them) there are a few other exceptions ; as, *dyeing* (coloring), *singeing, tingeing, mileage, awful, wholly, judgment, acknowledgment* ; *slyly, dryness, piteous* ; *gases, transferable, humbugged, crystallize, cancellation*.

ABBREVIATIONS.

Remarks.—Few abbreviations are allowable in ordinary composition. They are very convenient in writing lists of articles, in scientific works, and wherever certain terms frequently occur.

Titles prefixed to proper names are generally abbreviated, except in addressing an officer of high rank. Titles that immediately follow names are almost always abbreviated.

Names of women are not generally abbreviated except by using an initial for one of two Christian names.

Abbreviations that shorten only by one letter are unnecessary; as, *Jul.* for “July,” *Jno.* for “John,” *da.* for “day,” etc.

1st, 2d, 3d, 4th, etc. are not followed by the period. They are not treated as abbreviations.

@, At.

A. B. or B. A. (*Artium Baccalaureus*), Bachelor of Arts.

Acct., acct., or a/c, Account.

A. D. (*Anno Domini*), In the year of our Lord.

Adjt., Adjutant.

Æt. or æt. (*ætatis*), Of age, aged.

Ala., Alabama.

Alex., Alexander.

A. M. or M. A. (*Artium Magister*), Master of Arts.

A. M. (*ante meridiem*), Before noon.

Amt., Amount.

And., Andrew.

Anon., Anonymous.

Ans., Answer.

Anth., Anthony.

Apr., April.

Arch., Archibald.

Ark., Arkansas.

Arizona or Ariz., Arizona Territory.

Atty., Attorney.

Atty-Gen., Attorney-General.

Aug., August; Augustus.

Av. or Ave., Avenue.

Avoir., Avoirdupois.

Bart., Baronet.

bbl., Barrels.

B. C., Before Christ.

Benj., Benjamin.

Brig-Gen., Brigadier-General.

B. S., Bachelor of Science.

bu., Bushels.

¢ or ct., Cents.

Cal., California.

Cap., Capital. **Caps.,** Capitals.

Capt., Captain.

C. E., Civil Engineer.

- cf.** (*confer*), Compare.
Chas., Charles.
Chron., Chronicles.
Co., Company ; County
c^o., In care of.
C. O. D., Collect *ad* delivery.
Col., Colonel ; Colossians.
Coll., College ; Collector.
Conn., Connecticut.
Colo. or Col., Colorado.
Cr., Credit ; Creditor.
cub. ft., Cubic feet.
cub. in., Cubic inches.
cwt., Hundred-weight.
d., Days ; Pence.
Danl. or Dan., Daniel.
D. C., District of Columbia.
D. C. L., Doctor of Civil Law.
D.D. (*Divinitatis Doctor*), Doctor of Divinity.
D.D.S., Doctor of Dental Surgery.
Dec., December.
Del., Delaware.
Deut., Deuteronomy.
D. G. (*Dei gratia*), By the grace of God.
Dist.-Atty., District-Attorney.
D. M., Doctor of Music.
do. (*ditto*), The same.
doz., Dozen.
Dr., Doctor ; Debtor.
D. V. (*Deo volente*), God willing.
E., East.
Eben., Ebenezer.
Ecc., Ecclesiastes.
Ed., Edition ; Editor.
Edm., Edmund.
Edw., Edward.
e. g. (*exempli gratia*), For example.
E. N. E., East-northeast.
Eng., English ; England.
Eph., Ephesians ; Ephraim.
E. S. E., East-southeast.
Esq., Esquire.
et al. (*et alibi*), And elsewhere.
et al. (*et alii*), And others.
et seq. (*et sequentia*), And following.
etc. or &c. (*et cætera*), And others ; And so forth.
Ex., Example ; Exodus.
Ez., Ezra.
Ezek., Ezekiel.
Fahr. or F., Fahrenheit (thermometer).
Feb., February.
Fla., Florida.
Fr., French ; France.
Fran., Francis.
Fred., Frederic.
Fri., Friday.
ft., Feet.
Ft., Fort.
fur., Furlong.
Ga., Georgia.
Gal., Galatians.
gal., Gallons.
Gen., General ; Genesis
Geo., George.

Gov. , Governor.	Jan. , January.
gr. , Grains.	Jas. , James.
h. , Hours.	Jer. , Jeremiah.
Hab. , Habakkuk.	Jona. , Jonathan.
Hag. , Haggai.	Jos. , Joseph.
H. B. M. , His (or Her) Britannic Majesty.	Josh. , Joshua.
hdkf. , Handkerchief.	Jr. or Jun. , Junior.
Heb. , Hebrews.	Judg. , Judges.
H. H. His Holiness (the Pope).	Kans. or Kan. , Kansas.
hhd. , Hogsheads.	Ky. , Kentucky.
H. M. , His (or Her) Majesty.	l. , Line ; ll. , Lines.
Hon. , Honorable.	l. or £ , Pounds sterling.
Hos. , Hosea.	La. , Louisiana.
H. R. H. , His (or Her) Royal Highness.	Lam. , Lamentations.
ib. or ibid. (<i>ibidem</i>) , In the same place.	L. , Latin.
id. (<i>idem</i>) , The same.	lb. or lb. (<i>libra</i> or <i>libre</i>) , Pound or pounds in weight.
Idaho , Idaho.	l. c. , Lower case (small letter).
i. e. (<i>id est</i>) , That is.	Lev. , Leviticus.
I. H. S. (<i>Jesus hominum Salvator</i>) , Jesus, the Savior of men.	L. I. , Long Island.
Ill. , Illinois.	Lieut. , Lieutenant.
in. , Inches.	L.L.B. (<i>Legum Baccalaureus</i>) , Bachelor of Laws.
incog. (<i>incognito</i>) , Unknown.	L.L.D. (<i>Legum Doctor</i>) , Doctor of Laws.
Ind. , Indiana.	M. or Mons. , Monsieur.
Ind. T. , Indian Territory.	M. (<i>meridies</i>) , Noon.
inst. , Instant, the present month.	m. , Miles ; Minutes.
Iowa or Io. , Iowa.	Mad. , Madam. Mme. , Madame.
I. O. O. F. , Independent Order of Odd Fellows.	Maj. , Major.
Isa. , Isaiah.	Mal. , Malachi.
Jac. , Jacob.	Mar. , March.
	Mass. , Massachusetts.
	Matt. , Matthew.

M. C. , Member of Congress.	Neh. , Nehemiah.
M. D. (<i>Medicinas Doctor</i>), Doctor of Medicine.	Nev. , Nevada.
Md. , Maryland.	N. H. , New Hampshire.
mdse. , Merchandise.	N. J. , New Jersey.
Me. , Maine.	N. Mex. or N. M. , New Mexico.
Mem. , Memorandum ; Memoranda.	N.N.E. , North-northeast.
Messrs. , Messieurs.	N.N.W. , North-northwest.
Mic. , Micah.	N. O. , New Orleans.
Mgr. , Monseigneur.	No. (<i>numero</i>), Number.
Mich. , Michigan ; Michael.	Nov. , November.
Minn. , Minnesota.	N. W. , Northwest.
Miss. , Mississippi.	N. Y. , New York.
Mlle. , Mademoiselle.	Obad. , Obadiah.
Mmes. , Mesdames.	Oct. , October.
Mo. , Missouri.	Ohio or O. , Ohio.
mo. , Months.	Oreg. or Or. , Oregon.
Mon. , Monday.	Oxon. (<i>Oxonia</i>), Oxford.
M. P. , Member of Parliament.	oz. , Ounces.
Mont. , Montana.	p. , Page. pp. , Pages.
Mr. , Mister.	Pa. or Penn. , Pennsylvania.
Mrs. , Mistress (<i>pronounced Missis</i>).	Payt. or payt. , Payment.
MS. , Manuscript.	per cent. or per ct. (<i>per centum</i>) or $\%$, By the hundred.
MSS. , Manuscripts.	Ph. D. (<i>Philosophias Doctor</i>), Doctor of Philosophy.
Mt. , Mountain.	Phil. , Philip ; Philippians.
N. , North.	Phila. , Philadelphia.
N. A. , North America.	pk. , Pecks.
Nath. , Nathaniel.	P. M. , Postmaster.
N. B. (<i>nota bene</i>), Mark well.	P. M. or p. m. (<i>post meridiem</i>), Afternoon.
N. C. , North Carolina.	P. O. , Post-Office.
N. Dak. , North Dakota.	Pres. , President.
N. E. , New England.	Prof. , Professor.
N. E. , Northeast.	
Nebr. or Neb. , Nebraska.	

Pro tem. (<i>pro tempore</i>), For the time being.	Sol. , Solomon.
Prov. , Proverbs.	sq. ft. , Square feet.
prox. (<i>proximo</i>), The next month.	sq. in. , Square inches.
P. S. , Postscript.	sq. m. , Square miles.
Ps. , Psalms.	S. S. E. , South-southeast.
pt. , Pinta.	S. S. W. , South-southwest.
pwt. , Pennyweights.	St. , Street ; Saint.
qt. , Quarts.	S. T. D. (<i>Sacrae Theologiae Doctor</i>), Doctor of Divinity.
q. v. (<i>quod vide</i>), Which see.	Sun. , Sunday.
Qy. , Query.	Supt. , Superintendent.
rd. , Rods.	S. W. , Southwest.
Recd. , Received.	T. , Tons ; Tuns.
Rev. , Reverend ; Revelation.	Tenn. , Tennessee.
R. I. , Rhode Island.	Tex. , Texas.
Robt. , Robert.	Theo. , Theodore.
Rom. , Romans (Book of) ; Roman letters.	Theoph. , Theophilus.
R. R. , Railroad.	Thess. , Thessalonians.
R. S. V. P. (<i>Répondez s'il vous plaît</i>), Answer, if you please.	Thos. , Thomas.
Rt. Hon. , Right Honorable.	Thurs. , Thursday.
Rt. Rev. , Right Reverend.	Tim. , Timothy.
S. , South.	tr. , Transpose.
s. , Shillings.	Treas. , Treasurer.
S. A. , South America.	Tues. , Tuesday.
Saml. or Sam. , Samuel.	ult. (<i>ultimo</i>), Last—last month.
Sat. , Saturday.	U. S. or U. S. A. , United States of America ; United States Army.
S. C. , South Carolina.	U. S. M. , United States Mail.
S. Dak. , South Dakota.	U. S. N. , United States Navy.
S. E. , Southeast.	Utah or U. Ter. , Utah Territory.
Sec. , Secretary.	Va. , Virginia.
sec. , Seconds.	Vice-Pres. , Vice-President.
Sep. or Sept. , September.	via. (<i>videlicet</i>), To wit, namely.

vol., Volume.
 vs. (*versus*), Against.
 Vt., Vermont.
 W., West.
 Wash., Washington.
 Wed., Wednesday.
 Wis., Wisconsin.
 wk., Weeks.
 Wm., William.

W.N.W., West-northwest.
 W.S.W., West-southwest.
 W. Va., West Virginia.
 Wyo., Wyoming.
 Xmas., Christmas.
 yd., Yards.
 y. or yr., Years.
 Zech., Zechariah.
 & Co., And Company.

ADDITIONAL SUBJECTS FOR THEMES.

- | | |
|--------------------------------|-----------------------------------|
| 1. Apples and Nuts. | 22. Castles in Spain. |
| 2. A Pleasant Evening. | 23. Young America. |
| 3. My Walk to School. | 24. Black Diamonds. |
| 4. Pluck. | 25. Mosquitoes. |
| 5. School Friendships. | 26. A Day in the Woods. |
| 6. When my Ship Comes in. | 27. A Boy's Trials. |
| 7. Ancient and Modern Warfare. | 28. The Yankee. |
| 8. The View from my Window. | 29. Robinson Crusoe. |
| 9. Homes without Hands. | 30. Street Arabs. |
| 10. I Can. | 31. Legerdemain. |
| 11. My Friend Jack. | 32. Our Neighborhood. |
| 12. John Chinaman. | 33. Examinations. |
| 13. Irish Characters. | 34. Theater-going. |
| 14. Robin Hood. | 35. Donkeys. |
| 15. Monday Morning. | 36. The Southern Negro. |
| 16. My Native Town. | 37. A Rainy Saturday. |
| 17. Over the Seas. | 38. Spring Sports. |
| 18. Up in a Balloon. | 39. How Horatius Kept the Bridge. |
| 19. Queer People. | 40. Jack Frost. |
| 20. Our Minister. | 41. My First Sea Voyage. |
| 21. A Plea for Puss. | 42. Monkeys. |

43. Grandmothers.
44. The Boy of the Story Book.
45. Famous Streets.
46. Pigeons.
47. Jack and Gill.
48. Make Haste Slowly.
49. Commerce.
50. The Ship of the Desert.
51. Winter Sports.
52. Whiskers.
53. Gypsies.
54. Cities of the Dead.
55. Street Cries.
56. The World Owes me a Living.
57. Politeness.
58. Cleanliness akin to Godliness.
59. Fighting Windmills.
60. Along the Docks.
61. Maple Sugar.
62. Umbrellas.
63. A Girl's Trials.
64. A Spider's Web.
65. The Story of Ruth.
66. Clouds.
67. A Country Store.
68. Timepieces.
69. Bores.
70. Our Sunday School.
71. Autumn's Colors.
72. The Mission of Birds.
73. Parasites.
74. The Tides.
75. The Schoolmaster in the "Deserted Village."
76. A Day on a Trout Stream.
77. Of what Use are Flowers?
78. A Descent in a Diving Bell.
79. A Day on the Farm.
80. Thanksgiving Day.
81. A Day at the Fair.
82. Camping Out.
83. The Circus.
84. The Menagerie.
85. At the Photographer's.
86. The Fourth of July.
87. Christmas.
88. A Long Tramp.
89. At the Museum.
90. A Day by the Sea.
91. Newspapers.
92. A Great Fire.
93. Ancient and Modern Modes of Travel.
94. Much Ado about Nothing.
95. Earthquakes.
96. How I Spend my Saturdays.
97. The Stars.
98. The Planets.
99. Dreams.
100. Fresh Air.
101. Paper.
102. The North Pole.
103. Ships.
104. Birds' Nests.
105. Trees.
106. Mountains.
107. Rivers.
108. Books.

- | | |
|---------------------------------------|--|
| 109. Public Opinion. | 141. Sailors. |
| 110. Caterpillars. | 142. Instinct. |
| 111. America Two Hundred Years Ago. | 143. A Farm Yard. |
| 112. America Two Hundred Years Hence. | 144. Spiders. |
| 113. Indian Summer. | 145. Wit and Humor. |
| 114. The Language of Animals. | 146. Recreation. |
| 115. Our Language. | 147. Influence of Climate on Character. |
| 116. Ancient and Modern Customs. | 148. Trades Unions. |
| 117. Coal. | 149. My Favorite Books. |
| 118. Advertisements. | 150. Effects of Stimulants. |
| 119. Superstitions. | 151. Society. |
| 120. Pioneers. | 152. Advantages of Competition. |
| 121. Economy and Parsimony. | 153. Physical and Moral Courage. |
| 122. Liberality and Prodigality. | 154. Beauty and Utility. |
| 123. Reputation and Character. | 155. A Storm on Land. |
| 124. Common Schools. | 156. Benefits of Travel. |
| 125. Letter-Writing. | 157. Changes of Fashion. |
| 126. The Postal Service. | 158. Party Feeling. |
| 127. A Thousand Years Ago. | 159. Novel Reading. |
| 128. A Storm at Sea. | 160. A Purpose in Life. |
| 129. Ants. | 161. Advantages of Self-reliance. |
| 130. Aunts. | 162. Our Government and the Indian. |
| 131. My Favorite Author. | 163. Corruption in Civil Offices. |
| 132. My Favorite Hero. | 164. Methods of Ventilation. |
| 133. Tea. | 165. Love of Nature. |
| 134. Courage and Temerity. | 166. "The Pilgrim's Progress." |
| 135. Caution and Cowardice. | 167. The Humble Origin of Great Men. |
| 136. Ancient Greece. | 168. Conscience. [sions. |
| 137. The Art of Reading. | 169. The Power of Early Impressions. |
| 138. Railways. | 170. Earnestness as an Element of Success. |
| 139. Telegraphs. | |
| 140. The Most Useful Metal. | |

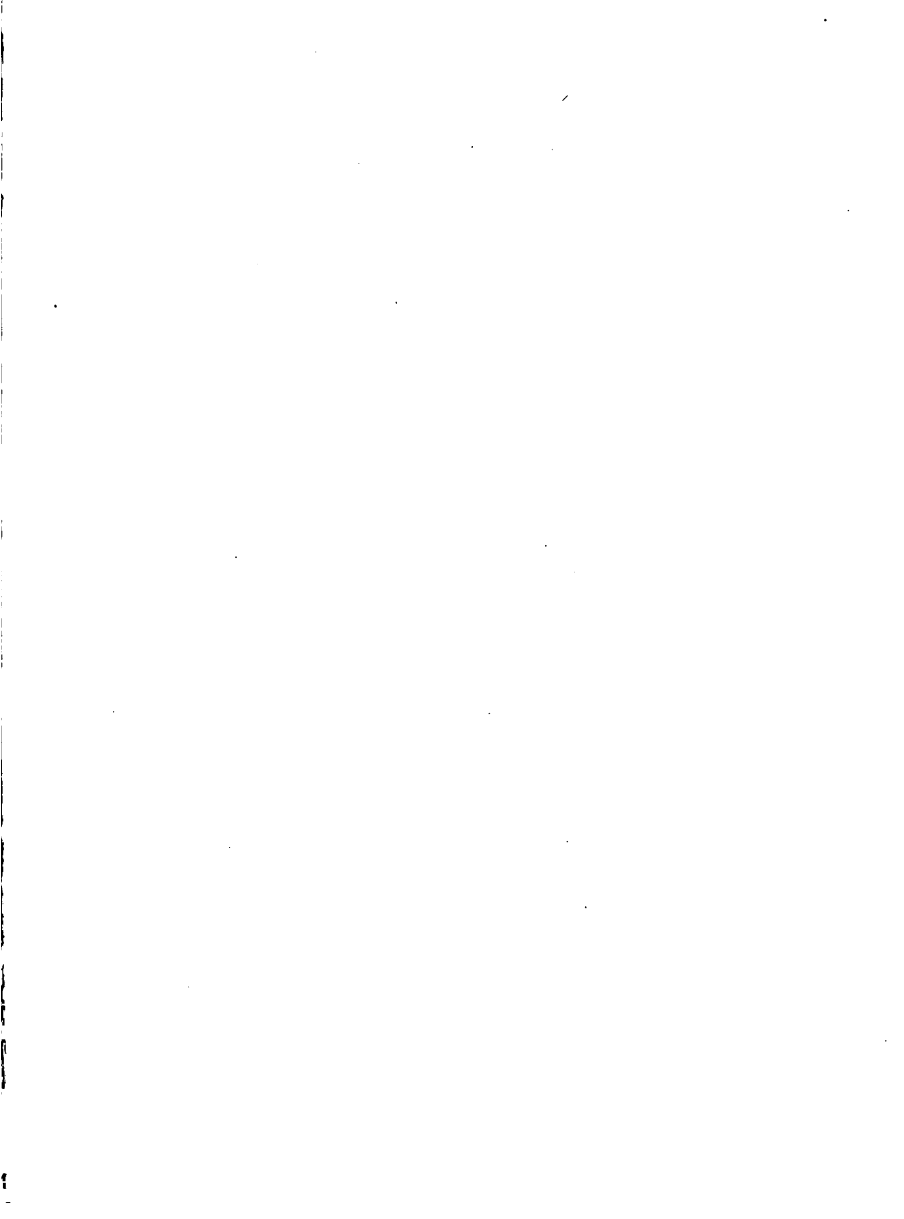
- | | |
|---|---|
| 171. Style in Writing. | 191. Self-control is True Freedom. |
| 172. Politics and Statesmanship. | 192. Confusion and Order. |
| 173. Our Environments. | 193. A Sunrise. |
| 174. Curiosity. | 194. A Sunset. |
| 175. Cheerfulness as a Duty. | 195. My Experience in Gardening. |
| 176. Mother-wit and Book-learning. | 196. Fashionable Follies. |
| 177. An Old Fashioned Corn-husking. | 197. Winter Evenings. |
| 178. Capital and Labor. | 198. A Flood. |
| 179. Law and Tyranny. | 199. Pins. |
| 180. Liberty and Anarchy. | 200. A Picnic. |
| 181. Cant and Sincerity. | 201. The Art of Printing. |
| 182. Affectation and Naturalness. | 202. Wild Flowers. |
| 183. Sentiment and Reason. | 203. Insect Life. |
| 184. Canal through the Isthmus of Panama. | 204. My Country. |
| 185. Steam as a Motive Power. | 205. Early Friendships. |
| 186. Power of Kindness. | 206. Early Rising. |
| 187. Influence of Poetry. | 207. Kindness to Animals. |
| 188. The Lust of Wealth. | 208. My Ideas of a Noble Character. |
| 189. Reverence. | 209. An Instance of True Courage. |
| 190. The Formation of Character. | 210. Uses of Gold. |
| | 211. A Presidential Campaign. |
| | 212. Limited and Universal Suffrage. |
| | 213. Should Education be Compulsory ? |
| | 214. Should Capital Punishment be Abolished ? |
| | 215. Was the Execution of André Unjust ? |
| | 216. Knowledge is Power. |
| | 217. Delays are Dangerous. |
| | 218. The Child is Father of the Man. |
| | 219. The Pen is Mightier than the Sword. |
| | 220. Look before you are you Leap. |
| | 221. Better to Wear out than to Rust out. |
| | 222. When in Rome, Do as the Romans Do. |
| | 223. Not all that Glistens is Gold. |

- 224. The Early Bird Catches the Worm.
- 225. The Watched Pot never Boils.
- 226. Well-Begun is Half-Done.
- 227. A Stitch in Time Saves Nine.
- 228. Where there's a Will there's a Way.
- 229. There is no New Thing under the Sun.
- 230. Evil is wrought by want of thought
As well as want of heart.

For Additional Exercises in Composition write *biographies* of distinguished men, accounts of *historical events*, descriptions of *races of men, classes of animals, places, processes of manufacture, inventions, etc.*







STANFORD UNIVERSITY LIBRARY

To avoid fine, this book should be returned
on or before the date last stamped below.

JUN 5 1913		
------------	--	--

Reed, Alonzo

One-book course in English

81121

LIBRARY, SCHOOL OF EDUCATION, STANFORD

81121

DATE

NAME

DATE

DAVIDSON COLLEGE
JULIUS L. B.

